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STATE EXAMINATIONS FOR MUSIC TEACHERS

Legislative Action Urged by Instructors at New York Convention in Syracuse

[By telegraph from a Staff Correspondent.]

SYRACUSE, N. Y., June 29.—According to the sentiment expressed freely at the opening sessions of the New York State Music Teachers' Convention, now being held here, the organization will put itself on record as advocating legislative action which will establish State examinations to determine the competency of teachers of the various branches of music. Although this subject has been discussed on various occasions, the determined attitude of the present convention makes it apparent that definite action will be taken before the week ends.

The meeting, which this year has brought together many of the leading teachers of music throughout the State, opened Monday night with a banquet at the Yates Hotel. One hundred and twenty-five members attended, and the character of the after-dinner speeches gave ample evidence that the convention would be eminently successful. Preceding the banquet a meeting had been held of vice-presidents and members to talk over plans for changes in the constitution and the place of meeting for next year, but no definite determination in these matters was reached.

Dr. William K. Wickes, of Syracuse, was toastmaster at the banquet, and the invocation was delivered by the Rev. Dr. E. A. Burnham, of Syracuse. The speakers included Mrs. Lamont Stilwell, of the Morning Musical Club, of Syracuse; Professor Adolf Frey, of Syracuse University; E. M. Bowman, Gustav L. Becker, Mrs. J. Christopher Marks, David Bispham, of New York, and Arthur L. Judson, of MUSICAL AMERICA, and J. Francis Cooke.

Yesterday was the first regular convention day. It opened in the morning with prayer by the Rev. Dr. E. A. Burnham, of Plymouth Congregational Church, and the address of welcome was delivered by Mayor Edward H. Schoeneck. The president of the association, Frank F. Shearer, responded, and reading of the reports of the secretary and treasurer by Anna Laura Johnson and C. I. Valentine, respectively, followed. Then came an organ recital by W. Ray Burroughs, assisted by Mabel Driver, contralto, and the morning closed with a round table discussion on "The Importance of Beginning Right," by Professor Adolf Frey, of Syracuse University; and E. M. Bowman, chairman.

An exceedingly pleasant feature of the afternoon was the brilliant playing of Ernest Hutcheson, the Baltimore pianist, who gave a recital of compositions by Brahms, Liszt and Chopin. After this came one of the most illuminative and interest-compelling events of the sessions—a lecture recital by David Bispham illustrating classic, romantic and operatic styles of singing.

Following a business meeting late in the afternoon, a miscellaneous concert was given in the evening by Minna Kaufmann, dramatic soprano; Walter Bentley Ball, baritone; Cecile M. Behrens, pianist; Edith Castle, contralto; string quartet: Davol Sanders, William G. Doegnes, Ernest Bauer and William Ebann; organ, W. Ray Burroughs; accompanist, Jessamine Harrison Irvine.

A full account of the convention will be found in MUSICAL AMERICA next week.

Melba for the Metropolitan

Andreas Dippel, director of the Chicago Grand Opera Company, made the announcement in New York, June 25, that he had arranged for the appearance of Mme. Melba the coming season in Chicago and at the Metropolitan Opera House. Her rôles will include *Mimi*, in "La Bohème"; *Gilda*, in "Rigoletto"; *Violetta*, in "La Traviata," and *Desdemona*, in "Otello."



HELENA LEWYN

An American Pianist Who, Though But Twenty Years Old, Has Achieved High Renown in Her Art Both at Home and Abroad. See Page 8.

Claude Debussy to Visit Us

PARIS, June 24.—Claude Debussy has announced that he will visit the United States in 1911. The composer of "Pelléas et Mélisande" expects that by that time he will have completed his two operas based on Poe's stories, "The Fall of the House of Usher" and "The Devil in the Belfry," of which he will supervise the American presentation.

Nordica to Sing in Chicago Opera

That Mme. Nordica had been added to the roster of the Chicago Grand Opera Company was announced, June 27, by Director Andreas Dippel. Mr. Dippel sailed for Europe June 28, on the *Kronprinz Wilhelm*.

Gaston Sargeant's London Début

LONDON, June 25.—Gaston Sargeant, the Boston basso, made an excellent impression, both as to his voice and his acting, in his début at Covent Garden to-night. He appeared in a revival of Charpentier's "Louise."

Kaiser Sells Famous Royal Opera House in Berlin

BERLIN, June 25.—Kaiser Wilhelm has agreed to sell the historic Royal Opera House to the municipality for a sum said to approximate \$2,000,000. The property, which has been in possession of the Hohenzollerns since the days of Frederick the Great, will not be pulled down, but will be extensively altered and used as a concert hall and place of civic entertainment. The new home of royal opera will be in the Tiergarten.

Cavaleri Engaged for Boston Opera

BOSTON, June 27.—Word has been received here that Lina Cavaleri, the prima donna, formerly of the Manhattan Opera House, will be heard during the coming season of the Boston Opera Company, a contract having been arranged in Paris by Director Henry Russell which calls for at least ten performances by this singer. Mlle. Cavaleri was recently married in Paris to Robert Winthrop Chanler.

D. L. L.

BEECHAM HOPES TO AID OUR COMPOSERS

Encouragement of American Art Part of Scheme of Opera Invasion

LONDON, June 18.—Helping to develop American art in music is one of the purposes of Thomas Beecham in planning, a year hence, to invade the field of opera-giving in New York. The impresario recently told Charles Henry Meltzer, the New York critic, further details of his plans, which comprise the production of opera in the vernacular at popular prices.

"I hope," said Mr. Beecham, "to secure the Manhattan Opera House for my first season in America, and I have been in correspondence on the subject with Mr. Hammerstein, both before and since the conclusion of his treaty with the Metropolitan—especially since. But Mr. Hammerstein is a bit uncertain in his plans. My decision in any case does not depend on my getting the Manhattan. I shall make my experiment, even if I have to do it in some other theater."

"One object that I have in mind is the development of American art, music and singing. I have not heard many American men singers. On the other hand, I know and admire countless American sopranos and contraltos. They are everywhere. And there are no better singers in the world than some of them."

"Next, I should greatly like to hold out a hand to the American composers of opera. They will be sure of a fair chance with me."

"I shall take my own orchestra of about eighty-five, and also my own chorus. Most of the works in my repertory will be sung in English. I have faith in our vernacular as a medium for opera. All that is needed is the right training for the singers. Our language is not unmusical. It is singable."

"What works shall I produce? It is rather difficult to plan out a repertory so long ahead. Much depends, of course, on what other managements may be giving. I should like to produce 'Louise' and the next work of Strauss, and possibly 'Falstaff' and 'Otello' in English, besides something by Delius, whom I take to be a more interesting and important composer than any one else now living. And I do not exclude Strauss."

"The 'Village Romeo and Juliet' of Delius is a delightful work, idyllic in character and thoroughly original. In my repertory I have one opera from his pen called 'Koanga,' which I should like to try in New York. It deals with plantation life in the South before the war, and the way in which the librettist starts his action may vaguely remind you of the method adopted in the prologue of 'The Tales of Hoffmann.'"

"For the rest, my London repertory already includes d'Albert's 'Tiefand,' Bizet's 'Carmen,' Gounod's 'Faust,' Humperdinck's 'Hänsel und Gretel,' Leroux's 'Le Chemineau,' the 'Don Quixote' of Massenet, MacKenzie's 'Colombia,' Moussorgsky's 'Boris Godounow,' Puccini's 'Madama Butterfly' and 'La Bohème,' Saint-Saëns's 'Henry the Elektra' and 'Feuersnot' of Strauss, Verdi's 'Otello,' 'Falstaff' and 'Aida,' the 'Koanga' and 'A Village Romeo and Juliet' of Delius, and Missa's 'Muguette.'"

Beecham-Metropolitan Combination

LONDON, June 24.—An article in the *Telegraph* states that Joseph Beecham, father of Thomas Beecham, who is now running opera in English at His Majesty's Theater, has completed arrangements for an opera season of from ten to twelve weeks at the Drury Lane Theater, beginning next April.

The women artists will include Melba, Geraldine Farrar, Fremstad, Schumann-Heink, Louise Homer, Alma Gluck and Mary Garden. The men will include Amato, Scotti, Renaud, Allen Hinkley, Gili-bert, Dalmorès and Chaliapin, the Russian basso.

ITALIAN OPERA FESTIVAL IN VIENNA

Edith de Lys, American Soprano, Plays Important Part in Admirable Series of Revivals—Mme. Cahier in Concert—Strauss and Goldmark Festivals

VIENNA, June 6.—The Italian "Stagione" at the Royal Court Opera began last Friday with a production of Verdi's early work, "Ernani," with the American soprano, Edith de Lys, as *Elvira*; Mattia Battistini, as the *King*; Francesco Fazzini, as *Ernani*, and Signor Arimondi as *Silva*. Under the baton and the stage-direction of Arturo Vigna the performance had the real Italian fervor so often missed in German productions of Italian opera. Miss de Lys's *Elvira* received especial praise from the critics. Max Kalbeck, the dean of Viennese writers on musical subjects, comparing the quality of her voice to silk and velvet and praising the evenness of her singing over the whole range, from the deepest to the highest tones, as well as her dramatic conception of the rôle. The baritone, Battistini, though well along in the fifties, is still one of the greatest operatic favorites in his none-too-numerous appearances now-a-days.

The house was well sprinkled with Italians, and entirely full of Italian enthusiasm, so that the calling for encores could not be denied, as is usually the case at the Vienna opera. The tenor, Fazzini, was less satisfactory as *Ernani*, but Arimondi was a very efficient *Silva*. The "Stagione" will be continued with four more performances; "Aida," "Barber of Seville," "Rigoletto" and "Maria di Rohan," Donizetti's seldom-heard opera. Besides Miss de Lys, there is another American among the "Italians," William Piccaver, the young tenor from the Prague opera, who will be heard on Tuesday of this week, as the *Duke* in "Rigoletto."

The Wagner cycle was continued during the past week with productions of "Der Fliegende Holländer," "Tannhäuser" and "Lohengrin," Mme. Charles Cahier singing the *Ortrud* in the last-named opera.

The beautiful new building of the Urania Society was opened with a concert that included numbers by some of the most popular Viennese artists, among them Mme. Cahier and Cornelius Van Vliet, solo 'cellist at the Royal Court Opera. Mme. Cahier's well-studied and temperamental rendition of songs by Schubert, Brahms, Franz and Schumann called forth great applause. She was particularly happy in her rendition of Brahms's rhythmic "Der Schmied," to the musicianly accompaniment of Ferdinand Mayer at the piano. The song was demanded a second time, and another encore also was called for. Van Vliet's solos included a well-arranged Spanish Serenade from one of R. Drigo's ballets and the Polonaise in F Major of David Popper. The "Schubert Bund," which gave the closing numbers of the program, is a men's chorus with many good qualities, lacking, however, sufficient satisfactory material in the tenors, so that its work is not such an unalloyed source of delight as that of the Männergesang Verein.

For the début production of Mahler's eighth symphony in Munich, on September 12, under the leadership of the composer, the Singing Society of the Gesellschaft der Musikfreunde, will make the journey to the Bavarian capital. Mme. Charles Cahier has been engaged as alto soloist for the production, which calls for three orchestras,

an enormous chorus and eight soloists. While in Munich the society will also give its own concert on September 9, singing the "Missa Solemnis" of Beethoven, under Franz Schalk's leadership.

The Vienna Philharmonic Orchestra will

the work will be able to keep it alive for any length of time.

In celebration of its one hundredth anniversary (1912) the Society of Music Lovers of Vienna, as already announced in MUSICAL AMERICA, has offered a prize of 10,000 crowns (\$2,000) for a work of large dimensions for mixed chorus, orchestra and optional solo voices. One of the interesting conditions is that the poem must not be of a political tendency. The jury will consist of Karl Goldmark, Ferdinand Löwe, Franz Schalk, Gustav Mahler and several other Vienna musicians.

Goldmark festivals in Austria-Hungary



Theodor Leschetizky, the World-Famous Piano Pedagogue, of Vienna, Celebrated the Eightieth Anniversary of His Birth June 23. He Is Shown Here in Company with Edwin Hughes, Vienna Correspondent of "Musical America"

take a very prominent part in "Richard Strauss Week" in Munich, playing three times, on June 25, 27 and 28, in the Festival Hall of the Exposition. Strauss himself and Ernst von Schuch, from the Dresden Opera, will be the directors. The Konzert Verein Orchestra will also be busy elsewhere this Summer, having been engaged to take part in the festival which is to be held shortly in Bayreuth.

Richard Strauss will direct the eighth performance of his "Elektra" at Prague, and will then come to Vienna, where he will also be at the conductor's desk for a last performance of the opera just before the close of the season here. It remains to be seen if this pumping of oxygen into

seem really to have no end. The Society of Music Lovers has arranged for a festival concert in honor of the composer's eightieth birthday at the town theater in Gmünden, in which place Goldmark spends most of his Summers. Karl Prill, concert-master of the Royal Court Opera Orchestra, Marie Bailey-Apfelbeck and other artists will participate in the event.

Franz Lehar's "Count of Luxembourg" has at length been taken off the boards after a run of many months. The composer's "Zigeunerliebe" ("Gypsy Love") is still running at the Carl Theater and reaches its 150th presentation during the course of the present week.

EDWIN HUGHES.

FAREWELL NIKISCH CONCERT IN LONDON

Conductor to Make Long Russian Tour—Another Janet Spencer Triumph

LONDON, June 18.—Arthur Nikisch conducted the London Symphony Orchestra in a Tchaikowsky-Wagner program last Saturday, when he took a long farewell from London. The famous *chef d'orchestre* will not return until next May, as a long Russian tour has been booked for him. Ernest Schelling gave a brilliant performance of Paderewski's Polish Fantasia.

A young American tenor made his London bow the same day. His name is John Hoffmann. He has the possibilities of an excellent future, but needs more preparation.

Fritz Kreisler gave us a superb reading of the Brahms concerto at the concert given by the South Hampstead Orchestra, Monday. His interpretation was more mature than either Elman's or Zimbalist's, and this was to be expected, for Mr. Kreisler is without doubt one of the inner circle.

John Powell is a talented pianist. But why did he select such a work as the Concerto Pathétique of Liszt to display his powers? We had hoped to have heard the last of it from Busoni and Hambourg. Mr. Powell seemed to be more interested in giving the infinite noise of this work than in discovering the beauties of Beethoven's E Flat Sonata, op. 31.

Janet Spencer's second recital, given Tuesday, was a distinct success. The hall was filled and the audience enthusiastic. The program follows:

"Et Exultavit" (Magnificat), Bach; Ariette (Armide), Ariette Pélerin de Mecque, Gluck; "Furibondo spira il vento," Handel; "Wehe, so wilst du mich wieder," "Unbewegte laue Luft" and "Des Liebsten Schur," Brahms; "Frühlingsnacht, Morgengesang," Hadley; "La Princesse," "Dissonance," Borodine; "Chanson d'enfant," "Berceuse de Yermoushka" and "Chant de Josua Navine," Moussorgsky; "Ballad of the Master," Chadwick; "A Butterfly," La Forge; "Gae to Sleep," Fisher; "A Disappointment," Harris; "The Year's at the Spring," Beach.

The famous American singer unites a beautiful voice and perfect method with an enthusiasm which works like an electric current through her audience. The style with which she gave Hadley's "Frühlingsnacht" was inimitable. Moreover, the song is decidedly worth while. Perhaps the greatest desideratum of the singer of today is to catch the mood of the song under consideration. This Miss Spencer does. Her success here has been instantaneous and lasting.

George Fergusson has also come in for much favorable comment. He deserves credit for singing songs out of the beaten track, and singing them in an intelligent, musical manner. His singing of Brahms's "Sehnsucht" at his second recital was perhaps his best interpretation.

Boris Hambourg is a 'cellist who counts for much. His reading of two beautiful old Italian gavottes at his recent recital was a source of pure enjoyment to jaded ears. He also played Böellmann's familiar "Variations Symphoniques" in fine style. The same day Dr. Saint-Saëns brought forward four more concertos by Mozart, accompanied by the Bechstein Orchestra.

To-day Melba gives her postponed concert at the Albert Hall. Tuesday Mr. Macmillan will make his reappearance, while Paderewski announces a Chopin recital for Wednesday.

EMERSON WHITHORNE.

BERLIN AS MUSIC CENTER

Frank King Clark Explains Why He Thinks Paris Has Been Superseded

Frank King Clark, the American voice teacher, recently explained to a correspondent of the New York *World* in Berlin his reasons for transferring his studios from Paris to the German capital.

"We must face the fact," said he, "that Paris is no longer the world's music center. I shall say nothing in censure, because Paris and France have treated me handsomely; they gave me a prize, the 'Palme Academique.' But Berlin is the music center of the universe now."

"For some years it was awkward for me to have to employ a German orchestra leader in Paris, but I had to because my most successful pupils are singing in Germany. For example, Helen Stanley (whose real name is Helen McGrew, of Chicago), who was soloist in St. Bartholomew's Church, in New York, and who is a musical protégé of Philip Armour, a Chicago millionaire, has made a brilliant success at Wurzburg. She was engaged as leading soprano after singing only once before the opera house manager, and has been en-

gaged especially to sing at Kissingen during the Summer season.

"Miss Lewis, of Buffalo, N. Y., whose voice I trained in Paris, went to Halle to have her voice tried, and immediately got a season's engagement as prima donna contralto."

"Basil Millsbaugh, son of Dr. Millsbaugh, of the Field Museum, Chicago, is singing at Teplitz, and has been engaged for the Metropolitan Opera House in New York next season, under the stage name of Ruysdael."

"Somehow it seems that German managers are quicker than the French to snap up a good voice."

Sousa Tour Extended

The demand for dates for the limited American tour of Sousa and his band, which will open on November 6, has increased daily so much so that his managers, the Quinlan International Musical Agency, have persuaded him to extend his tour another week, closing December 18, in place of the 11th, as originally agreed upon. The additional work will be devoted to the larger cities in Tennessee and North Carolina.

KERKER IN LONDON

Operetta Composer to Produce New Works in Berlin and Vienna

Gustave Kerker is at present in England, having signed a contract with George Edwards to write his next opera for the Gaiety Theater of London, to be produced under the personal direction of the composer in December next.

Vienna will hear Mr. Kerker's latest opera, just finished, entitled "Schneeglocken" ("Snow Bells"), which will be produced at the "Theater an der Wien" in September.

Although born in Germany, Gustave Kerker is every inch an American citizen and a New Yorker. He is perhaps the first American composer who has been engaged to write operettas for London, Vienna and Berlin, the three most important musical centers of Europe.

Chicago's New Operatic Organization

CHICAGO, June 27.—Edward M. Beck, the personal representative of Joseph F. Sheehan, announces that he will make a revival of "Cavalleria Rusticana" at Ravinia Park

the week of July 10, utilizing the choruses that have been employed this Summer by the Aborn Grand Opera Co. at McVickers'. Joseph Sheehan will appear as *Turiddu*, Ottley Cranston will return from Boston to sing *Alfio* and Louise Collier has been especially engaged for the prima donna rôle. An interesting feature will be that the entire Chicago Philharmonic Orchestra of fifty men will accompany the opera and give a concert before and after the regular performance, under the direction of Chev. E. N. Emanuel.

C. E. N.

Bloomfield Zeisler's Eastern Tour

Fannie Bloomfield Zeisler will make her annual visit to the East after January 1 next, and the Quinlan International Musical Agency has arranged the date of her New York recital for Saturday afternoon, January 7, in Carnegie Hall.

Boston Symphony Engages Méro

The most important of the engagements booked during the last week for Yolanda Méro, the Hungarian pianist, by the Quinlan Agency was, for an appearance in February, with the Boston Symphony Orchestra.

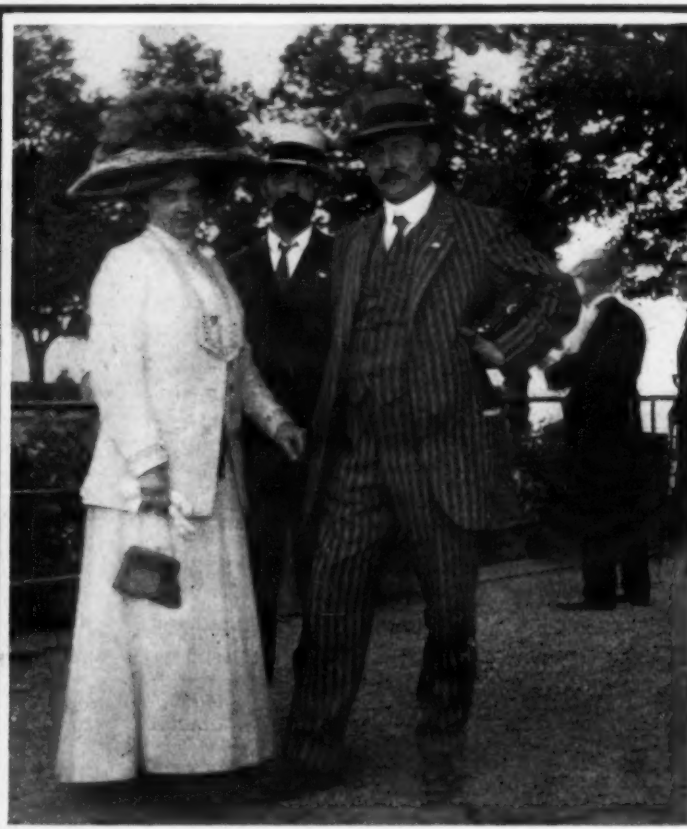
EUROPEAN MUSICAL CELEBRITIES, WELL KNOWN HERE, ON VACATION JAUNTS



Felix Berber, Carl Wendling and Theodore Spiering



Frederick Delius, the Composer, and Mr. Spiering



Mr. and Mrs. Stavenhagen and Mr. Spiering.

Theodore Spiering, the eminent violinist and concertmaster of the New York Philharmonic, is at present resting at his country place near Berlin, and, incidentally, preparing his repertoire for the concert tour under the direction of Loudon Charlton, which he is to undertake in addition to his orchestral duties next Winter. Mr. Spier-

ing recently attended the Tonkünstlerfest in Zurich, Switzerland, where the above photographs were taken. The first represents Mr. Spiering, together with Felix Berber, the successor to Marteau in Geneva, one of the soloists at the Zurich festival, and a prospective visitor to America during the coming season, and Carl Wend-

ling, professor and concertmaster in Stuttgart, and one time concertmaster of the Boston Symphony. The second shows Mr. Spiering and Frederick Delius, the much-talked-of composer of "Brigg Fair" and a number of other works. This particular composition, which is Debussy-like in its coloring, was one of the most successful

features of the festival. On the right is the violinist in company with Bernhard Stavenhagen, the celebrated pianist, conductor and composer, and his wife, while in the background stands the French composer, Pierre Maurice. Mr. Stavenhagen is known as a devotee to the music of Strauss, Reger, Debussy and D'Indy.

FRANKO'S PROGRAM DELIGHTS 15,000

Gay Throng Enjoys Interesting Music at Sunday Afternoon Open Air Concert

The region of the upper end of the Mall in Central Park, New York, was a gay and magnificent sight on Sunday afternoon, June 26, when more than 15,000 persons went out to hear Nahan Franko's Orchestra and to hear him conduct excerpts from Richard Strauss's "Salomé." The fine day would have brought out a crowd in any event, but the fact that the great public was to be given a taste of "Salomé" was probably responsible for the extraordinary number who appeared, and for the high pitch of their interest and expectancy.

It was a veritable gala occasion, with the sunlight glinting down through the trees upon parasols, hats and gowns of myriad colors. It was an intelligent and well-mannered audience, intent on hearing and enjoying the extremely interesting program which Mr. Franko had prepared. Park attendants walked among the great throng distributing copies of the program. Another detachment of the great crowd looked down from the pergola on the Casino terrace above.

The crowd had arrived long before four o'clock, and by the time that Conductor Franko struck up "The Star-Spangled Banner" it was in a high state of expectancy. The program was as follows:

"The Star-Spangled Banner"; Marche Solennelle, Cesar Cui; Overture, "Maximilian Robespierre," Litoff; Allegretto Scherzando, "Symphony No. 8," Beethoven; Prize Song from "Die Meistersinger," Wagner; Fantaisie of the music drama "Salomé" (first time), Richard Strauss; Overture, "Der Freischütz," Weber; Danza piemontese (first time), Sinigaglia; Selections from "Mme. Butterfly," Puccini; Melody (instrumentation by d'Indy), Rubenstein; "Dance of the Hours," from "La Gioconda," Ponchielli; Doxology.

The Cui march made an excellent impression, and the noisy Litoff overture was enjoyed. The Beethoven Allegretto from the symphony was a little delicate for the occasion; a more powerful movement would have carried better. Nevertheless, there were many there who were very glad to hear it.

Taking up the violin, Mr. Franko played the Prize Song himself, with the accompaniment of his orchestra, and won storms of applause, to which he responded with an encore. The comparative quietness of these numbers was an excellent preparation for the sensation of the afternoon.



Nahan Franko, Who for Several Years Has Presented Orchestral Programs of the Highest Standard at the Municipal Concerts in Central Park, New York

The interest in "Salomé" was intense, and the demonstration was great upon its conclusion. There is no doubt about the gratitude of the crowd at being permitted to hear a generous excerpt from this work, although there might be some doubt as to whether it would continue as a popular number.

Mr. Franko has only two more concerts in this municipal series before the beginning of his engagement at Long Beach. He plays on Thursday night at Madison Square Garden, and on Friday in Central Park.

Mr. Franko will begin his Summer's en-

gagement with his orchestra at Long Beach next week. Plans are on foot to make Long Beach a great musical center next Summer. It is proposed to build a big auditorium and to arrange for a chorus, and for various festivals on a big scale. The orchestra will be in charge of Mr. Franko. Mr. Franko is prominent among those interested in the development of a plan for municipal concerts in New York City through the Winter, and has formulated and submitted to the committee which has the matter in hand a plan for orchestral concerts.

CHICAGO MUSICIANS FORM A NEW CLUB

Organizers Believe 2,000 Members Will Be Associated in Ambitious Movement

CHICAGO, June 27.—An enthusiastic effort is now being made to organize a club of musicians and patrons of music in this city that shall afford opportunity for united action in the aid of any movement designed to benefit musicians and the musical public. Naturally, the scope of a plan would include the maintenance of rooms as a meeting place for members and visiting musicians.

The progenitors fondly figure that they can secure the membership of at least 2,000 musicians and patrons of music who will unite, and through the payment of small dues and the sale of life memberships make the plan thoroughly practical.

The committee on organization, of which Dr. William Carver Williams is president, enlists: Anna Shaw Faulkner, Arthur Middleton, George L. Tenney, John B. Miller, George Nelson Holt, Adah M. Sheffield, Arthur Olaf Anderson, Fred L. Ryder, Eric G. De La Marter, Edgar Nelson, Mary Towle Davis, Glenn Dillard Gunn and Charles Beach.

This proposition has been mooted for some time past by Mr. Beach, who is well known as an optimistic promoter to musicians in this city and throughout the country, and he has enlisted a practical working force in the scheme that have started out to accomplish things. How far they will succeed is not yet determined, as the brief prospect for the artistic scheme was only put in circulation last week. C. E. N.

Felix Fox to Wed

BOSTON, June 27.—One of the society events of early Fall will be the wedding of Felix Fox, the pianist, and one of the directors of the Fox-Buonamici School of Pianoforte Playing and Mary Vincent Pratt, who has been a member of the faculty of that school. Mr. Fox and his bride will make a short wedding tour, returning for the opening of the Fall term of the school. D. L. L.

H. Evan Williams Plans Long Tour

H. Evan Williams, the tenor, writes to MUSICAL AMERICA from his home in Akron, O., that he is booking new engagements for next season every day as a result of the success he achieved at this year's Cincinnati festival. He will tour the South from February to March. Milwaukee, Columbus, Austin, Tex., and other cities will hear Mr. Williams in recital.

ENDS PARIS SEASON WITH GOOD PROFIT

**Metropolitan Company's Receipts
for Entire Engagement
Reached \$180,000**

PARIS, June 25.—When the Metropolitan Opera Company ended its Paris season at the Châtelet last night with a performance of "Manon Lescaut," the sum of nearly \$180,000 had, in the course of the engagement, found its way into the treasury. The directors of the company had not expected a profit, and would have been satisfied to come out even, but it is thought that, after all the heavy expenses of the enterprises are met, there will still be a few thousand dollars remaining. As a result, the Metropolitan may possibly repeat the experiment next season in conjunction with its visit to Rome for the Exposition.

Fifteen performances were given during the season, besides two special performances and the gala charity benefit at the Grand Opéra last Sunday. The success was accomplished in spite of lamentably inadequate facilities in the theater, and, as Gatti-Casazza himself states, has proved to Paris and the world in general that America not only engages the best singers, but produces opera in the general ensemble, including choruses and scenic mounting, in a manner that no other country can surpass.

"That," says Signor Gatti, "is the most important result of the experiment."

Of the members of the company, many of whom have already left Paris, Toscanini, to whom a very large share of the success is attributed, goes to his villa in Italy, and Gatti-Casazza and his bride, Frances Alda, will spend their vacation in Venice. Caruso has already gone to Milan.

Of the operas presented at the Châtelet, those in which Caruso appeared yielded the greatest profit, and "Falstaff," although, perhaps, the most artistic production, had the smallest audience. There were five performances of Puccini's "Manon," each of which drew an overflowing house. "Otello," with Slézak, Amato and Frances Alda, was a magnetic attraction.

Formal announcement has been made of the signing of a contract with Marie Rappold to sing with the Metropolitan company in New York next season, and Mme. Rappold has cabled her old teacher, Oscar Saenger, to that effect.

Voghera, one of the conductors on the Metropolitan staff, has resigned, to become conductor of the Stockholm Opera.

UTAH SINGER RETURNS FROM BERLIN TRIUMPHS

**Emma Lucy Gates Tells of Experiences
in "Poia" and Other Productions
of Kaiser's Royal Opera**

SALT LAKE CITY, June 22.—Emma Lucy Gates, the Salt Lake prima donna, now of the Kaiser's Royal Opera, arrived at her home here for a month's visit last night. She will be obliged to report for duty in Berlin on August 16. Miss Gates talked interestingly of her appearances in Arthur Nevin's much-abused Indian opera, "Poia." "The demonstrations against the work, due largely to the anti-foreign feeling, were something remarkable, yet I was told," said Miss Gates, "that they were not more pronounced than when the Italian opera, 'Pagliacci,' was first produced, and the latter is now one of the most popular operas in all the Royal repertoire. Mr. Nevin was naturally very much cast down over the reception of the work, but he had the satisfaction of knowing that it was approved by some of the leading musicians of the world, two of whom, Dr. Muck and Strauss, had to pass on it and say that it was worthy of presentation. I had the honor of receiving the thanks of Mr. Nevin himself for my work in the opera."

Miss Gates has acquired sixteen operas since she was last at home, ten in the past year. Her parts are such as "Pina" in "Mignon," "Aennchen" in "Der Freischütz," "Zerlina" in "Fra Diavolo," both the leading parts in "The Huguenots," "Martha" and several rôles in German operas not familiar here. Miss Gates said her experiences with the Royal Opera Company, while they meant constant work, were also a constant pleasure and education. The musical standards are the highest, and the discipline most rigid. When she was asked whether it would not tax her to prepare her elaborate program for her Salt Lake concert, including the second act of "Martha," before Wednesday next, she laughed and said she had been so accustomed to rehearsing all day and singing at night that the Salt Lake

program would be little less than a recreation.

"During the weeks that we were preparing 'Poia,'" she said, "it was the rule to be on the stage at ten o'clock in the morning and to rehearse till four in the afternoon, then to take a hurried bit of supper and sing a part like *Filina* in the evening. The rehearsals there mean something, too; when one is cast for a part like the *Page* in 'The Huguenots,' as I was, the rehearsing means that you must call daily at the Royal stables, the Kaiser's own, select the horse on which you must make your entrance in the play, and have daily lessons from the grooms in mounting, riding and dismounting."

PITTSBURG GAINS GIFTED CONTRALTO IN MRS. W. F. PERRY



MRS. WINIFRED F. PERRY

**Pupil of Oscar Saenger, Who Is Winning
Enviably Success in Pittsburg**

PITTSBURG, June 27.—A recent accession to the musical life of Pittsburg is Mme. Winifred F. Perry, contralto of the Christ M. E. Church Quartet. Mrs. Perry was formerly of Colorado Springs, Col., coming to Pittsburg from New York, where she had been under the instruction of the distinguished teacher, Oscar Saenger. She has a rich voice of wide range, a striking personality, and her work, which is marked by thorough musicianship and refined taste, has created a most favorable impression, and received warm commendation. She has an extensive repertoire, and, in addition to her church work, makes engagements for recital, concert and oratorio. Mrs. Perry has had much experience as a teacher, and has opened a studio in the Wallace Building, E. E., and will take a limited number of pupils in voice culture and the art of singing.

Corinne Rider-Kelsey Delights Audience in Her Former Home City

TOLEDO, O., June 18.—Corinne Rider-Kelsey was welcomed to the city that was formerly her home last Tuesday at the Coliseum, and received a splendid tribute from the immense June Festival audience. She had not appeared here for two years and, when the full glory of her voice and perfection of her artistry was revealed, the audience fairly overwhelmed her with its applause. She sang the solo parts in the cantata, "The Swan and the Skylark," given by Mrs. Kelsey's former fellow members of the Eurydice Club. She also sang the "Casta Diva" from Bellini's "Norma" and other selections which called forth delighted encores. In Mrs. Kelsey's audience, according to one of the local papers, was a woman who had been living in California for a number of years, and who heard Mrs. Kelsey sing, Tuesday night, for the first time since the singer's girlhood.

"The last time I heard her, she didn't even know how to hold her bouquet," remarked the lady. "So, just imagine my sensations on seeing and hearing Corinne Rider-Kelsey to-night."

Robert Volkner, director of the Leipzig Municipal Opera, is to be the next Intendant of the Municipal Opera at Frankfurt-on-Main.

Augusta Cottlow is coaching a few pupils in London, making a specialty of MacDowell's works.

Hans Pfitzner, the composer, has assumed his new duties as opera director of the Strassburg Municipal Theater.

CLOSES OLD CHAPTER IN MUSIC OF WEST

**Death of H. G. Slayton, of Chicago,
and Passing of Famous Slayton
Lyceum Bureau**

CHICAGO, July 5.—The passing of the late Henry G. Slayton closes an old chapter in amusement enterprises in the West. Mr. Slayton was born at Woodstock in 1841; was graduated from the Albany Law School, in the same class as the late President McKinley, and, after going through the Civil War, came to Chicago to practice law. About this time he married Mina E. Gregory, reader, whose fame was national as a rival of Mrs. Scott-Siddons, and he managed her business in connection with his own. After a few years, in 1876 he established the Slayton Lyceum Bureau.

Three years later J. Allen Whyte, of this city, joined Mr. Slayton as traveling manager for the concern. At that time they had Edward Remenyi, the violinist, as an artist, and later added Marie Litta, of Bloomington, Ill., one of the most remarkable sopranos the West has ever produced, who died in 1883. Among other stars carried by the Slayton Lyceum Bureau at this time were: Annie Louise Carv. Minnie Hauk. Abbie Carrington, Emma Thursby, the Chicago Church Choir Company and the New York Criterion Comedy Company, which first enlisted the professional services of De Wolf Hopper. Later the bureau introduced Mme. Sophie Scalchi, the distinguished operatic contralto, and many prominent lecturers.

Fifteen years ago all of these individuals were paid salaries outright by the Slayton Lyceum Bureau, many of them being hired by the year. Those were the halcyon days of the bureau. All over the Middle West it was exclusively supplying talent, much of it to important as well as to the lesser cities. At that time Chicago had the Slayton Lyceum Bureau, the Redpath Lyceum Bureau and the Central Bureau, while the late Major Pond, in New York, was the big man for handling the foreign stars, having almost a monopoly in that important line.

A decade ago the Lyceum Bureau was really an autocrat in the Western field. A few years later, however, Mr. Slayton's health began to fail, and a year ago he concluded to sell out to his ancient and honorable competitor, the Redpath Lyceum Bureau. C. E. N.

UNIQUE MUSICAL RECORD

**For Thirty-two Years Two Men Have
Sung for This Wisconsin Quartet**

WALWORTH, Wis., June 27.—Although two of its members have passed to the great beyond, the Walworth Quartet of this city is still in existence after thirty-two years of constant service. G. W. Crandall and W. Van Schaick have been members of this unique organization during its entire existence, while the other two places have been filled by different ones since the deaths of the original members.

The two charter members still singing have aided in the election of no less than six Presidents of the Republican party, from Garfield down to Taft. In song they have boosted the cause of some of the best known Governors elected in two States, Wisconsin and Illinois, performing the same service for United States Senators and Congressmen and for members of the State Legislatures. There were instances when these two singers, after having sung to aid several re-elections, have also sung the candidate into his grave, for they have a record of having sung at more than four hundred funerals.

The musical pair sang at memorial services for Garfield, Grant and McKinley and for many other distinguished men whom they have helped to elect to office. M. N. S.

A recital was given at the Lafayette Conservatory of Music, Lafayette, Ind., of which Lena M. Baer is director, on June 21. The soloists were Alma Crowden, pianist, and Christian F. Martens, baritone. Miss Crowden scored heavily with a fine performance of a Suite by D'Albert, a Moszkowski waltz, and Weber's "Polonaise Brilliant," displaying technical brilliancy and sound musicianship. Mr. Martens won much applause for his fine rendering of songs by Franz, Schumann, Wright and Aylward.

A piano recital was given at Mount St. Joseph, near Buffalo, June 21, by Bessie Kinnie, assisted by Edna Donovan. The young pianist was heard in a program consisting of the Sonata, op. 13, Beethoven; a Bach fugue, the Study, op. 23, No. 6, by

Rubinstein; Liebestraume, Liszt; Chopin's Waltz, op. 42; L'Alouette, by Balakirew; study in form of a waltz, Saint-Saëns, and Arensky's Romance Waltz, op. 15, for two pianos, in which the second piano was played by Miss Murra.

A MISSOURI ANTHEM

Thousand-Dollar Prize for Best Composition Brings Out Many Competitors

ST. LOUIS, June 27.—Before many months the State of Missouri will have an anthem that it may call its very own. The \$1,000 prize offered by Governor Hadley has called forth a great amount of competition, and will surely bring forth the best talent in the State. The members of the committee who will make the award are picked from among the best musicians and authorities in the State. The rules are as follows:

"No author shall sign his name to his manuscript, but shall use a private mark or motto. The manuscript must be accompanied by a sealed envelope, bearing the same private mark or motto, and which shall contain the full name and address of the author. A sufficient number of stamps for the return of the manuscript must be enclosed.

"All manuscripts must be clearly written in ink or typewritten.

"Printed songs will be received as manuscript, provided the sender abides by Rule 1 in addition to having the publisher's name erased.

Both words and music of the Missouri State Song must be original and in no way adapted. Where two people collaborate, the names and addresses of both must be contained in the same sealed envelope. Although preference will be given to words and music taken as a unit, the committee may consider unusually good words or music that may be sent in separately, or may dissociate words and music where they occur in an unhappy union.

"The committee reserves the right to divide the prize, or even to withhold it altogether should no effort, in its estimation, rise to the proper plane of excellence.

"The winner of the prize transfers all rights to his song to the State of Missouri.

"The competition will close on October 31, 1910. The committee will report to Governor Hadley at the earliest possible date after the close of the contest.

"All manuscripts must be sent to Professor W. H. Pommer, chairman, University of Missouri, Columbia, Mo."

RICCARDO MARTIN'S COLD

**It Led to Discovery of His Voice Years
Ago, He Says, in London**

LONDON, June 18.—London newspapers have been given the following interesting story of the American tenor at Covent Garden, Riccardo Martin:

"Mr. Martin some years ago caught a severe cold. While his indisposition lasted he lost his voice, which was not a remarkable one, but on his recovery he found a new voice of great beauty.

"I used to sing in amateur concerts," he said, "until one day my voice, which I always considered somewhat inferior, completely broke down.

"I consulted a celebrated throat doctor, who examined my throat and made the remark that I ought to do great things in the operatic world, as I showed every sign of having exceptional vocal organs.

"He attended to me and sent me home for two days with instruction that I was not to use my voice until I returned.

"When I went to see him again he explained to me how to make the best use of my voice, and proceeded to play a few notes on the piano to accompany me.

"The result was a surprise to both of us. My voice had completely changed for the better, and the doctor, who has acted as medical adviser to nearly every famous operatic singer, told me that my success was assured."

The Promising Lucrezia Bori

Lucrezia Bori, the twenty-year-old Spanish prima donna, who recently won distinction with the Metropolitan Opera Company in Paris, in Puccini's "Manon Lescaut," and who is coming to this country in a season or two, is said to be possessed of beauty hardly less remarkable than her voice. She is the daughter of a colonel in the Spanish army. For three years she has been studying singing in Milan under Vidal, and just thirteen months ago made her professional debut in a small Italian theater. She has sung in "Madama Butterfly" and other operas of the modern Italian repertoire. Jean de Reszke was recently quoted as saying of her: "If she does not overstrain her voice while she is young and spoil its remarkable purity she will take her place at the top of the list of the world's great singers."

THE CHICAGO CONSERVATORY

Piano, Vocal and Violin Pupils Heard in Commencement Program

CHICAGO, June 27.—The Chicago Conservatory gave a most interesting commencement concert at the Auditorium Recital Hall Thursday evening. The accompanists were Harriet McConnell, Henrietta Weber and the well-known vocal teacher, Mrs. Gertrude Grosscup-Perkins. The regular program opened with a violin solo, the Adagio from Bruch's Concerto in G Minor, played by Max Greenfield. Subsequently he played Leonard's "Fantaisie Militaire." This was followed by Evelyn A. Franklin, pianist, who played Schumann's "Arabesque" and Chaminade's "Etude de Concert." Other piano numbers were given by Gertrude E. Tillmanns, Marguerite McCarthy, Ethel Adele Thompson and Anna Smith. The only male pianist was Frederick C. Trein, who played Chopin's Polonaise, op. 53. One of the most brilliant bits of pianism of the evening was given by Lucy Abigail Staples, who played the first movement of the Grieg Concerto in A Minor in dashing fashion. Sadie Peyser, a young Polish soprano, showed quite a dramatic voice, singing "O Don Fatale," from Verdi's "Don Carlos," with much temperament. Another most interesting singer was Maude Ruse, who sang Tchaikowsky's "Jeanne d'Arc" and the aria, "Farewell, Ye Mountains," phrasing it delightfully. The final feature of the program was a Liszt Hungarian Rhapsody, played by La Verne Pratt. Dr. Walton Perkins, head of the faculty, presented certificates and diplomas. C. E. N.

SANG ALTHOUGH ILL

Mme. Norelli at North Dakota Festival—Her Early Fall Engagements

Jennie Norelli, who had been engaged as the special attraction for the Grand Forks, N. D., May Festival, arrived there in such a precarious state of health that her recital, which was to open the festival, had to be postponed, and did not take place until the third day of the festival. Mme. Norelli had left the Northwest suffering from influenza, and the three days' trip had made her condition much worse, necessitating the postponement. Only her wish not to disappoint the people who had come to the festival prevented her from canceling her appearance altogether, but the full appreciation of her enthusiastic audience must surely have made up for the sacrifice.

Bookings for the Norwegian Sangerfest, at Eureka, Cal., September 1-3, have made it necessary for Mme. Norelli to forego her trip to Europe. Before her appearance with the St. Paul Symphony Orchestra, November 6, she will make a recital tour of the Northwest and Pacific Coast. Her Southern tour in December and January is being rapidly booked by Eugene Kuester, under whose exclusive management Mme. Norelli performs.

There is a possibility that a school of music may be provided at Ohio State University. The first step will be to establish a professorship of music, and this will be proposed at the next meeting of the Board of Trustees. Music lovers of Ohio State have been urging the establishment of such a chair for years. Music has been taught in the Summer School for some time, and the permanent course seems to be the logical outcome.

Carmen Sylva, the Queen of Roumania, has taken under her wing the blind, one-armed pianist, Vladimir Dolansky, who recently made his debut in Bucharest.

THE VIOLIN AND THE TALKING-MACHINE

AMONG talking-machine experts it is freely admitted that our American art of "engraving sound" has reached a higher degree of perfection than has been achieved on the "other side," especially in the delicacy and accuracy required to reproduce the violin tone. Maud Powell made her first Victor records four years ago, being the first to discard the resonator which had been much used to increase the natural volume of the violin tone. These records marked an epoch in the Victor laboratory. Two years later the Victor phonographeur invited Mme. Powell a second time to the laboratory in Camden. The company had a surprise in store for her. So amazed was she at the improvement that had been made



Maud Powell

JOHNSTON ANNOUNCES A SCHARWENKA TOUR

Alexander Heinemann Also Engaged by New York Manager to Visit America

R. E. Johnston surprised his colleagues in the managerial field on Monday, when he announced that he had secured Xaver Scharwenka, the celebrated composer and pianist, of Berlin, and Alexander Heinemann, the *lieder* singer, for tours next season.

Scharwenka's intention to tour America this coming season was announced originally in MUSICAL AMERICA. He did not, however, complete the negotiations with Manager Johnston until very recently. The Heinemann tour was originally announced as coming under the direction of Eugene Kuester, but later, it was understood, Concert Direction M. H. Hanson had secured control of the *lieder* singer's visit here. Only a fortnight ago Mr. Heinemann announced to MUSICAL AMERICA's representative in Berlin that he had abandoned his plan to visit the United States, postponing the tour until the season of 1911-12. Mr. Johnston's announcement now causes another readjustment in his plans.

Other artists under Mr. Johnston's management next season are: Mario Sammarco, baritone of the Chicago Grand Opera Company (formerly with the Manhattan Opera House); Rita Fornia, soprano of the Metropolitan and Boston opera houses; Liza Lehmann, the celebrated composer, assisted by an European quartet; Maud Allan, the classic dancer; Caroline Mihr-Hardy, dramatic soprano; Lilla Ormond, mezzo-soprano; Joseph Malkin, the Russian cellist; Arturo Tibaldi, English violinist; Eva Mylott, the Australian contralto; Myron W. Whitney, Jr., basso; Franklin Lawson, tenor; Chris Anderson, baritone, and others.

ONE OPERA A WEEK

That Is What Baltimore May Get, According to Mr. Ulrich's Plans

CHICAGO, June 27.—Acting manager Bernhard Ulrich, of the Chicago Auditorium, is endeavoring to arrange for at least a brief season of grand opera to be given in Baltimore next season. Following the season of the Chicago Grand Opera Co. the organization will spend a week between St. Paul and St. Louis, where it concludes, and then go to Philadelphia for ten weeks, during which time the company will sing Monday, Wednesday and Saturday nights. As the organization goes to New York on Tuesday, it still leaves Thursday nights open, which might be utilized in Baltimore for a season of ten weeks, giving one opera a week.

It appears that Washington is anxious to secure the company for that time. All in all, it currently looks as if the Chicago Grand Opera Company will have an unusually busy season, as the horizon of its activity is enlarging every day. C. E. N.

Pupils' recitals were given at the Shreveport School of Music, Shreveport, La., on June 16 and 17. The programs included works by Hume, Williams, Kinkel, Buck, Weber, MacDowell, Saint-Saëns, Grieg, Wieniawski, Liszt and others.

ARCULE SHEASBY'S SUCCESS

Young Violinist Engaged for Private Musicales Next Season

Arcule Sheasby, violinist, a young player who has appeared in many musicales in New York during the past Winter, and who recently graduated from the Institute of Musical Art, playing with orchestra in the graduation concert in Mendelssohn Hall, has gone to Chicago for a short visit with his parents. In August he will return to the East and will spend the remaining



ARCULE SHEASBY

weeks of the Summer preparing his repertoire for his next season's work at the country home of A. Picot, at Red Hook, Dutchess County, N. Y.

In his playing during the season just passed the critics spoke highly of his tone, which is clear and expressive in quality; of his technic, which is more than adequate, and of the high standard of his interpretations. Mr. Sheasby has already been engaged for several musicales at private residences in this city, and will also play many times out of town. He is a young artist of marked ability and promise.

ORCHESTRA FOR WARREN, O.

City of 11,000 Population to Support Symphony Society and Chorus

WARREN, O., June 28.—Warren, with a population of about 11,000, is to have a large symphony orchestra and chorus next Fall, and plans for a great May Festival another year are already under way. For a long time Lynn B. Dana has felt that Warren needed a large choral society and orchestra, and he has decided that the time for organization is this Fall. The Dana Orchestra, which for years has been performing here, will be enlarged to fifty members, giving the opportunity for the proper presentation of the works of the masters. Three concerts are to be given by the orchestra, one each in December, February and April, with the assistance of celebrated soloists.

In September of this year a chorus of 200 voices will begin rehearsals on Handel's "Messiah," which will be sung in May, 1911, with the orchestra and soloists. Mr. Dana will act as the director of both organizations.

ST. LOUIS SOLOISTS

Seven Noted Artists Already Engaged by Symphony Society

ST. LOUIS, July 2.—Seven soloists have already been engaged by Max Zach, of the Symphony Society, for the fifteen Friday night and Saturday afternoon concerts. Mmes. Galski, Schumann-Heink and Semrich are among those engaged. Alfred Calzin, pianist, and Paulo Gruppe, cellist, are others who will be heard.

Bernice de Pasquali, the American coloratura soprano, with the Metropolitan Opera Company, will also be heard at some of the concerts, and Ferruccio Busoni, the pianist, will visit St. Louis under the auspices of the Symphony Society.

The Vienna Conservatory celebrated the fiftieth anniversary of Hugo Wolf's birth with a Hugo Wolf concert.

GIVES OUT PLANS FOR PHILADELPHIA

Dippel Promises Fifty Performances of Opera by Notable Company

PHILADELPHIA, June 27.—Following a conference this afternoon between E. T. Stotesbury, owner of the Philadelphia Opera House, and Andreas Dippel, announcement was made of the plans for the coming season. It was stated that the name of the opera house hereafter would be the Metropolitan Opera House of Philadelphia. Fifty performances will be given here during the ten weeks' season beginning January 20, 1911. Eight will be given by the Metropolitan Opera Company of New York, on Tuesday nights, and the other forty-two will be by the Philadelphia-Chicago Grand Opera Company, on Monday, Wednesday and Friday nights, and Saturday afternoons. Andreas Dippel will be general manager; the music director will be Cleofonte Campanini, and the stage director will be Fernand Almanz, former Regisseur General of the Royal Opera, Covent Garden, London.

Almost the entire singing aggregation of the old Hammerstein forces and also of the Metropolitan Opera Company, together with those of the Boston Opera Company and the Philadelphia-Chicago Opera Company, and a batch of new singers, will be heard in Philadelphia the coming season by a system of interchange of artists.

The following artists have so far been engaged by the Philadelphia-Chicago Company for the Philadelphia season: Sopranos—Mary Garden, Emma Kousnietzoff, Marguerite Sylva, Lillian Grenville, Frances Alda, Carolina White, Jane Osborn-Hannah, Alice Zeppilli, Maria Roberto, Mabel Rieglmann, Mme. Scarfoli, Mme. Severini; mezzo-sopranos—Eleanor de Cisneros, Tina di Angelo, Mme. Giacomini; tenors—Charles Dalmores, Amadeo Bassi, Nicola Zerola, John McCormack, Paul Warnery, Francesco Daddi, Dante Zucchi, Signor Venturini; baritones—Maurice Renaud, Mario Sammarco, Hector Dufranne, Nicolo Fossetta; basses—Nazareno de Angelis, Berardo Berardi, Vittorio Arimondi, F. Gianoli-Galletti, Pompilio Malatesta, Michele Sampieri.

The repertoire will include operas to be selected from the standard works of the Italian, French and German schools, including many of the novelties introduced during the last few years to Philadelphia. Besides this, it has been definitely decided that the Philadelphia Metropolitan Opera House will devote a considerable sum for the purchase of at least three or four works entirely new to Philadelphia opera.

The officers of the Philadelphia Metropolitan Opera House are: E. T. Stotesbury, president; T. De Witt Cuyler, vice-president and chairman executive committee. Executive committee: Clement B. Newbold, Alfred C. Harrison, Charlton Yarnall, Henry P. McKean and J. Gardner Cassatt.

FRIEDLANDER AT HARVARD

Berlin University Professor to Lecture on History of Music

BOSTON, June 28.—Courses likely to prove of exceptional interest and value to students of music will be instituted next season at Harvard University by Dr. Max Friedlander, the German exchange professor from the University of Berlin. By virtue of the arrangement which has existed for several years between the Universities of Harvard and Berlin, Dr. Friedlander will come to Cambridge and Professor Munsterberg will visit the German capital. Dr. Friedlander, one of the great living authorities upon the development of music, will lecture here on the history and aesthetics of the art, his theses ranging from the music of the eighteenth century to the extraordinary achievements of present-day musicians. Some of these courses will be open to the public.

This, of course, will be only a continuation of a branch of music study which has been developed very extensively at Harvard College. Last season, in addition to the regular courses in musical history, there were the series of talks given by Professor W. R. Spaulding, when modern composers, from Brahms and Tchaikowsky to Debussy and Richard Strauss, were not only discussed, but heard, through the medium of some artists of this city, who generously gave their assistance. There have been many demands for a repetition of these talks, which will be met if time permits.

ART A PASSION WITH EDWIN GRASSE

Extraordinary Ardor for Work a Characteristic of Violinist Whose Love of His Profession Has Overcome the Handicap of Blindness—Composer and Pianist as Well as Violinist—His Methods of Work

EDWIN GRASSE, the blind violinist, is an eloquent proof of the fact that sightlessness is by no means incompatible with proficiency in musical performance. To be sure, the abnormal development of the tactile sense incidental to the absence of vision has resulted in the production of a number of gifted pianists, but it is comparatively infrequent that any thus afflicted have turned to the stringed instruments as their expressional medium. Mr. Grasse, however, is not only such an exceptional artist, one whose performances challenge comparison with those of the best known masters of the bow, but is also a composer of ability, a skilled pianist—in short, everything that goes to make a thorough, all-round musician. Then, too, he is an indefatigable worker. To him hard work is a wonderfully enjoyable thing, and as such he cannot get enough of it.

"I could attend concerts morning, noon and night, every day in the year," he declared recently to a representative of *MUSICAL AMERICA*. "I can practice for hours and hours at a time, enjoying every minute of it, while on finishing a long program on the concert stage I feel as if I should like to begin and do it all over again."

"To practicing I generally devote about five hours—part in the morning and the rest in the afternoon. Too much? By no means. Kubelik keeps it up for ten or twelve hours a day, and that is a good deal more than I could. He begins at six in the morning and goes right along until well into the following night, I believe. He tried it at a hotel in London once, but only once. They got him out of that hotel before he had any more opportunities to charm the guests in that particular way. It is said that he thinks nothing of devoting three or four hours to playing a single note over and over again."

"My manner of learning a piece? It is simple. It is played over to me and I remember it. I memorize quickly, remember easily, and can get a movement or two of a sonata or concerto in a day. Then I try over the different parts of each movement—for I go at them in parts, and not immediately as a whole—with every different kind of fingering possible. That was the sort of thing I was compelled to do by my teacher, César Thomson. He used to make me do a thing on one day with an entirely different fingering from that with which I had played it on the previous one. It was not a bit easy at first, but it eventually gave me a proficiency which permits me to play right along, quite unconcerned, even should one of my strings break. Indeed, I created no small amount of surprise some time ago at one of my out-of-town recitals by delivering a Tartini fugue on three strings."

"Thomson was a splendid but exacting teacher. To his training I owe my faculty of being able to tell, on hearing an artist, just what kind of fingering he is using just how he is holding his bow and how the hair is touching the string by noting all minute variations of tone quality. This facility I gained by listening to my master as he taught beginners and commented upon their errors. While later he forced me to familiarize myself with the results by listening to him, and then, without much time to think it over, tell him just how it all worked."

"But, coming back to my practicing, I shall surprise you by admitting that I enjoy playing technical exercises immensely. In fact, I often prefer them to playing pieces. As to the latter, I confess to a very great dislike of some that I simply have to play out of consideration for the desires of the public. Which ones are they? No, I can't tell you that, for fear of what some musicians might say. But even such works are good for me to study. You see, I get into a rage in rehearsing them, and therefore am not inclined to treat them with as much politeness and consideration as the ones I like."

Although he never studied composition to any great extent, Mr. Grasse has an imposing list of compositions to his credit. And they are not violin works alone. At the age of twelve he wrote two piano études, and since then he has brought out a suite for piano and violin, an orchestral suite in C major, a symphony, a violin concerto, a Polonaise for orchestra, two trios, a number of songs without words for violin, and other things. In composing

he dictates the notes to his accompanist, Mr. Falkenstein. So keenly active are his mnemonic powers that there is not a phrase in his orchestral writings that he ever forgets, no matter how short and no matter



A Characteristic Portrait of Edwin Grasse

to which instrument of the orchestra he may have assigned it. Yet this phenomenal memory has its disadvantages, he laughingly insists, in that it forces him to retain in mind a large amount of music for which his artistic sensibilities have little use.

A striking instance of this retentiveness of his mind may be gleaned from an amusing experience which befell him some time ago. He was rehearsing a work which included a part written for the horn. The horn player having failed to put in an appearance on this particular occasion, Mr. Grasse replaced him by singing the music intended for the horn, while he performed his own share of the matter on the violin. He would even have undertaken the piano part, he declares, if he had been gifted with another arm or two.

One of the violinist's most successful compositions has been the charming little number, "Wellenspiel," or "Play of Waves," in which he has endeavored to portray the play of the ocean waves against the beach. "Contrary to the usual methods of composers, I can never conceive the motion of water other than in the diatonic scale, and this whether it be the ripple of the lake or the wave of the ocean. It is only with the Norwegian composers, I believe, that you will find my practice adhered to. And to this I attach special significance, as the Norwegians have a familiarity with the sea that you find in few other people. Rubinstein, in his 'Ocean' symphony, paints the sea chromatically, and the average composer makes free use of the chord of the diminished seventh for the purpose. But somehow or other that is not the case with me. Wind is different; that always blows for me in the chromatic scale."

The subject of instruments is, of course, one which no good violinist can allow himself to pass over without some comment, so Mr. Grasse eventually launched out into

a discussion of the character of his fiddle. "My preference is for the Joseph Guarnerius rather than the 'Strad,'" he declared. "To my mind the latter compares with the lyric soprano, while the former is the dramatic one, or even the contralto. Besides, it is more suitable for my purpose, since I produce a large tone."

Mr. Grasse has no more enthusiastic admirer than Maud Powell, the celebrated violinist, who has interested her manager, H. Godfrey Turner in the young man's career. Mr. Turner is now arranging a tour for Mr. Grasse.

Mr. Grasse's repertoire consists of something like 120 compositions, by composers ancient and modern. To him, however, this does not represent the Herculean labor it

STOTESBURY BACK, REFUSES TO TALK

Nothing to Say on Philadelphia Situation—Music in City's Parks

PHILADELPHIA, June 27.—E. T. Stotesbury, the millionaire banker, Oscar Hammerstein's successor in the local operatic field, is back from Europe, but is silent as to his plans for the coming season. Neither will he discuss the dissatisfaction on the part of some of the boxholders at the Philadelphia Opera House or those who are seeking preferment there for the next opera opening.

The twenty-eight boxes at the house that Hammerstein built "for the love of music, and not as a financial venture," were leased last week for the coming season to many of the most noted patrons of grand opera in this city. It is their privilege to sub-let to whom they choose, and the boxes are thus limited to a small percentage of the social leaders for disposition. The fortunate ones were those who held \$10,000 worth of stock in the house, and, besides, paid \$2,000 for yearly box rent. Should each opera be produced four times, the original lessee could sub-let the box holdings three times. Mr. Stotesbury is expected to make some changes in the arrangements that may work to the satisfaction of all concerned.

Interest grew last week in the concerts at the various parks by the bands or orchestras because of the hot wave. Records for attendance at Willow Grove, where the Theodore Thomas Orchestra, Frederick Stock, conductor, is engaged, were broken. At nearly every concert he was called upon to play four or five request numbers, in addition to the regular program. An indication of the musical following Mr. Stock has in this city was given this evening at a reception and dinner in his honor at the Casino, Willow Grove, by the Musical Art Club. The diners remained for the evening concert, and were especially impressed with the orchestra's excellent interpretation of the Tchaikovsky Symphony, No. 4, F Minor, op. 36, a program feature.

Edouarde and his band, with Thelma Fair as the soloist, afternoon and evening, are pleasing the crowds this week at Woodside Park. At Washington Park Martorana's Band gives concerts daily, the programs being of a character to delight those attracted to the resort on the Delaware. The Municipal Band is interesting those who gather nightly in the city squares, while the Fairmount Park Band has engagements in the woodland retreats that skirt the Schuylkill and attract many thousands daily.

The Philadelphia Band, C. Stanley Mackey, conductor, plays to the crowds that gather on City Hall Plaza. The band is composed of members of the Philadelphia Orchestra who linger here between seasons.

John W. Nichols, local tenor, has gone to Lake Chautauqua to sing at the Chautauqua Assembly next month in a number of concerts. He will be heard in "The Persian Garden," "The Rose Maiden," "Messiah" and the "Golden Legend."

An offer showing that he is highly appreciated in church musical circles has been extended to Anthony D. McNichol, solo tenor of the Church of Our Lady of Mercy and of La Favorita Quartet. Overtures have been made to have him become the tenor of the Cathedral Choir here, to take the place vacated by Dr. Fred C. Freeman, who has accepted a position at a church in the West. The rector of the Church of Our Lady of Mercy is said to have refused to part with Mr. McNichol. William Silvano Thunder, choirmaster of the Cathedral, regards Mr. McNichol as one of the best tenors in the city.

S. E. E.

Composer Schlesinger's Work Warmly Approved by European Critics

Critical approbation has been maintained for a number of years in Europe by the works of the composer, Sebastian B. Schlesinger. Mr. Schlesinger, though a native of Boston, has made his home abroad, dividing his time between Paris, Nice and Florence. He is a prolific writer, having already reached his opus 80. Most of these works are in the small forms, songs and piano pieces predominating. They are of excellent quality throughout, disclosing much freshness and spontaneity of invention. His songs have called forth the admiration of no less distinguished authorities than Robert Franz and Max Bruch, and, like all of his writings, they enjoy much favor with eminent European artists. Mr. Schlesinger has by no means neglected his native language, however, so that his works number many settings of English verse.

E. M. BOWMAN'S CHOIR

Calvary Chorus Sings Gaul's "Holy City" at Final Meeting of Season

Gaul's "Holy City" was presented on the evening of June 26 by E. M. Bowman's excellent choir at the Calvary Baptist Church, New York. The interest in the occasion was enhanced by the fact that it was the last affair of its kind of the year, and the prize for regularity in attendance was awarded. The performance itself was up to the usual standard of this choir. Oscar Saenger was one of the guests of honor, and delivered a speech at the valedictory service.

Mr. Bowman is attending the meeting of the State Teachers' Association in Syracuse, N. Y., where he is scheduled to preside at the conference of the piano department. He will deliver an address on "The Importance of Beginning Right."

Meriden Philharmonic Conductor

MERIDEN, CONN., June 27.—Frederic B. Hill has been elected conductor of the Meriden Philharmonic Society for a term of one year. W. E. C.

George Enesco, a Roumanian violinist, who is also a composer and conductor, is contemplating a visit to America next season.



Dear MUSICAL AMERICA:

Alas! alas! I am so weary of this burdensome task of mine of redeeming the race, and creating, through my criticisms of life, a sensible race of beings. Wherever I look I see nothing but fools, fools. Ah! how well I know how good old Sachs felt when he uttered those four immortal words: "Wahn, Wahn, ueberall Wahn!"—but it was only two, wasn't it?

Redemption, like charity, begins at home. Take it right in your excellent paper; how much of human folly is represented by its stories and accounts of doings in the great musical world. Don't squirm, or be alarmed; I am not going to step on anybody's toes that you will care about. None the less, a single issue contains material for a tome on fools. As you may be inclined to doubt me, we will just take a copy. For instance, there are all those innumerable greedy persons, laudable in their musical desires, but mistaken in the nature of their efforts, who ask Tetrassini for tickets and money, and upon such pretexts, too! Kind-hearted philanthropists like Rockefeller and Carnegie are the persons of whom to ask such favors.

Then think of the folly of a man who will steal such a bygone and occult book as "Monna Vanna" and print it as a libretto. Why doesn't he take "Chantecler," or "Three Weeks," at least, if he wants to make a sensation. One becomes discouraged in one's hopes for the race. Are there not some kinds of rascality and foolishness that are played out, insipid and stale? Are not fools and knaves to be expected to have at least a little progressiveness and originality?

Again, what folly of Russia to bar out Oscar Hammerstein, and what folly for Oscar to want to go there. Then, Puccini is reported as having made a special study of American music! What extremes of dementia men will go to! (And I have only got to the third page in the paper.)

Then there is somebody calling Russian music the music of the future. Why, the man must be so ignorant as never to have heard of Erich Korngold, or the American Indians. One has only to let his eye fall casually upon any page to light upon the foolishness of human doings. The first spot my glance falls upon on the first page I look at tells me that some society "has been hard at work upon 'Norma.'" Hard at work upon "Norma"! Think of that!—and it was not Irkutsk or Matabeleland, but Philadelphia; but perhaps that is all the same.

How sad to look out upon the world and see, even through your most valuable paper, such endless folly. It is discouraging sometimes, but I think that I shall still succeed with a little persistence in redeeming the world.

Postponements and delays are always irritating, and to wait even a year for a paradisaic state of intelligence on earth is hard. As some one has said, "Hope deferred, like a suspended seventh, maketh the soul sick." Since we have d'Indy, Debussy, and Ravel, I think he should have said, "Like a double suspension of the eleventh and thirteenth."

Here is a puzzle for you. You are to guess whether it is Hashimura Togo or the real thing:

We never heard such a professional fruit player as Plof. Mr. F. Griffiths in

the Far East. He played of his skilful arts in presence of Empress, Empress, and Precedents in Europe. Edward the 7th of England and Alexandria Empress were very much found of his skilful playing.

Mr. Griffiths was taking a higher position in the Palace theatre for many years in London. He can play anything that he can show in fruit and his Silver fruit playing is one of the most skilful and most noble one. Foreign audience were charmed in Yokohama lately and now in Sendai more than 3 thousand Japanese amateurs were charmed again by his skilful arts. According to the report of the Japann Gazette from Sendai, when he finished the first playing a roud cheer was raised that the cry of applause resounded through the Hall, when he appeared to the second play the cheer still continued the audience cried "Banzai" for him and they then stand up and recited the Kimigayo after his skilful repping tune he retired the hall in Banzai. Banzai, Banzai, Banzai—Translated by Plof. — for Plof. Frederick Griffiths. April 7th, 1910.

My reference basket of the world's folly has some treasures in it to-day. Mere Wagner for children has been outdone. It has got to Debussy and d'Indy now. I don't know who wrote the book, as I cut off the bracketed paragraph at the bottom of the column, which tells the name of the work and its author. But that is fortunate enough, for a little of it goes a long way, and that little is to be found in the review. The

latter says that "not only the verse is amazing, but some of the information as well, not to speak of the criticism." The book appears to be wholly in verse. Of "Pelléas and Mélisande" it tells us this:

"Since Tristan and Isolde's day
Nothing like this has come our way."

And hear this about d'Indy:

"He was the able leader, too,

Of concerts held at Lamoureux."

The reviewer is a genius, and the author of this work will come away from a reading of the review with a feeling of having received a considerable compliment. At the same time a real human being will get even a greater enjoyment out of it. It ends: "But quotation is a temptation that must be resisted. The pictures are very well matched with the verse, being quite as ingenious and unconventional." It is the New York Saturday Times Review that has added this new delight to our lives.

[From the Chicago Tribune.]

ALL ABOUT ORVILLE HARROLD.

[From the Muncie Star.]

Early towards the evening Mr. Harrold was presented with two immense bouquets of flowers. In conclusion a word ought to be said about the people that were present at the concert. It has been five or six years since an audience such as was witnessed in the Wysor Grand last night

has turned out. In that audience was found the most highly cultured, the most highly refined, the capitalist, and the merchant, and all those who have the interests of the higher life as their chief aim. Richly bedecked women and women sparkling with diamonds and precious stones; together with their companions in more sober attire, made a house that has not been duplicated in Muncie for years in the way of splendor.

[The End.]

Oh, you Muncie!

A. L. M. writes that a nice old lady said that Harrold's singing of "Ridi Pagliacci" was "heart rendering."

Last Sunday I heard Nahan Franko conduct a long orchestral excerpt of Richard Strauss's "Salomé" in Central Park. Ten thousand other lost souls were there with me to hear it. A friend who was with me wanted some pointers on the music as it proceeded, and I indicated a place near the beginning, where there was a suggestion of the "dance of the seven veils." Later on the dance music entered as it occurs in the opera.

"This," I said to my friend, "is the dance proper."

"You mean the dance improper," he replied.

Your

MEPHISTO.

MME. CARREÑO WILL PLAY HER COMPOSITIONS



Fannie C. Dillon in Her Music Room in Los Angeles

LOS ANGELES, CAL., June 21.—If Teresa Carreño carries out an intention expressed when she was in this city early in the Spring her programs in Europe next Winter will contain several of the compositions of Fannie C. Dillon, the young Los Angeles composer whose work has been attracting the attention of many of the most renowned concert artists during the last year or two.

Miss Dillon's more recent compositions for the piano include a set of Eight Descriptive Pieces and a Sonata in C Minor, which is dedicated to Mme. Carreño. The Eight Descriptive Pieces consist of a "Monotone," after a submarine painting by Walter Pritchard, the Pasadena painter of submarines; "Autumn," "Mirage," "A Desert Pastoral," after a painting by Blanche D. Cole, of this city; "Dialogue," "Under the Pines," "Evening" and a "Scherzo Pastoral." Mme. Carreño was so enthusiastic over this series and the sonata when she examined them here that she took manuscript copies of them with her saying that she would have time to learn the sonata and some of the shorter pieces in Australia this Summer, and that the composer might

expect to receive programs of her next season's concerts containing them, as well as the Variations in F Sharp Minor written by Miss Dillon when in Berlin five years ago.

Other artists who have seen these compositions have been similarly enthusiastic. Myrtle Elvyn was particularly impressed by "Under the Pines," and intends to add it to her repertoire next season. Another recent bit of encouragement was a letter from Augusta Cottlow concerning the Six Preludes. "All of these compositions show original and strong ideas and very thorough workmanship," she wrote. "To you I can only say, 'Brava!' and wish you the greatest success in your career, which I am sure you will have. I shall always be interested in your work, and hope to know more

of it and watch your development."

George Upton, of Chicago, also became interested in Miss Dillon's work when here last Winter, and took a set of the Six Preludes to Bernhard Ziehn, the former instructor of Miss Dillon's teacher, Hugo Kaun. His comments on the Preludes were encouraging in the highest degree, and he was especially pleased with the third, in Passacaglia style. A song entitled "Ruah-mah's Morning Song," on words from Henry Van Dyke's "House of Rimmon," marks what is practically Miss Dillon's entry into the field of song-writing.

This young composer, who bids fair to become a living refutation of the opinion maintained in some quarters that women cannot rise to as great heights in creative work as men, has a music-room on the top floor of her home on Benton Boulevard. It is a light, airy room, commanding a glorious and inspiring mountain view from the windows.

R. M.

H. Loren Clements' Pupils in Recital

Pupils of H. Loren Clements were heard in a song recital on June 24, in Studio Hall, New York. Among those who created distinctly favorable impressions by the quality of their work were the Misses Gollner, Cohen, Stoothoff, Forrest, Beck, Palmer, deKay and Stansbury, and Messrs. Vrooman, Maguire, Hanson, Hallquist. One of the features of the occasion was the singing of the "Barcarolle" from "Les Contes d'Hoffmann" by the Women's Chorus, and of a number of folksongs by a male quartet. The other compositions represented were the works of Verdi, De Koven, Mattei, MacDowell, Salter, Moskowski, Schubert, Shelley and Dell'Acqua.

Miss Cottlow to Play Arthur Foote Composition in Germany

BERLIN, June 15.—Among her other important engagements in Germany, Augusta Cottlow will play with the famous Waldemar Meyer Quartet on December 7, and, with her characteristic interest in the cause of the American composer, she will on that occasion introduce the Quintet by Arthur Foote, of Boston, to the Berlin public. Miss Cottlow has played this work with great success with the Olive Mead and other quartets.

Sam Franko Plans Berlin Concerts

BERLIN, June 22.—Sam Franko, brother of Nahan Franko, of New York, has announced his intention of giving a series of concerts of old music the coming year with the Blüthner Orchestra, at Blüthner Hall. He is a member of the violin and orchestral faculty of Stern Conservatory.

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THE RAPID RISE TO FAME OF HELENA LEWYN

HELENA LEWYN, pianist, was born in Houston, Tex., December 16, 1890, of German parentage, and inherits her musical talents from her maternal grandfather, who was a noted musician in Germany. At the age of four years she showed a decided taste for music, and at six her correct ear and musical voice attracted the attention and comment of her kindergarten teachers. One of her greatest pleasures then was to improvise the accompaniments to all the kindergarten songs at the piano.

Her serious musical education began at the age of ten, under the best teachers to be had in her home city, and, at thirteen, she attracted very much attention, when she made her first public appearance, before a large audience. At fourteen an opportunity was made for Miss Lewyn to play before Walter Damrosch, who was so impressed with her talents that he urged her parents to give her every opportunity for broader musical study. She was then immediately placed under Mme. Bloomfield Zeisler, with whom she studied for two years in Chicago.

At sixteen, just before her departure for Europe to continue her studies under Godowsky, Miss Lewyn made her second public appearance. Again she was enthusiastically received, and a bright future predicted for her. During her four years abroad she studied under Godowsky and

Conrad Ansoerge, as well as, in composition, under Stillman Kelly. Before her nineteenth year she made her professional debut in Berlin, and thereafter scored unusual success in many appearances in Berlin, as well as other important cities of Germany. Many of her engagements were with the leading orchestras of that country, and the public and press were loud in their praise of the gifted young artist. Upon the occasion of her recital in Baden-Baden, several members of the Court were present, among them the Princess Amalia zu Furstenberg, a composer of note, whose favorite she quickly became. Miss Lewyn's London debut, made just one year later, was another brilliant achievement.

Miss Lewyn's repertoire is of extraordinary length and variety. Her technic has been pronounced flawless, and she is the possessor of absolute pitch. Her execution is as brilliant as it is poetic. Miss Lewyn has produced several compositions of note, the first at the age of seventeen.

Miss Lewyn appeared as soloist at the Ohio State Music Teachers' Association convention, held at Columbus, O., June 29. A comprehensive tour is now being booked for her by her managers, Messrs. Haensel & Jones, and she will appear not only in her own native State of Texas, but also in many of the Northern and Western States.

singing and diction and the promise of debuts in various Italian theaters. They received very few lessons, they say, and Maria Celli's debuts consisted of five appearances in the chorus. Francesca declares she never appeared at all, and Cora Minore says that she sang only one small part in "Martha."

Louis Arthur Russell's Final Concert in Newark Series

NEWARK, N. J., June 27.—The concluding recital in the series of five given by the College of Music, under the direction of Louis Arthur Russell, took place Friday evening in Peddie Memorial Church. It took the form of a piano recital by Gertrude Savage, assisted by Mrs. Jessie Marshall, soprano, and the Ensemble Circle of the College. Miss Savage played selections by Grieg, César Franck, Schumann, Debussy, Glazounow, Scriabine, Bach-Tausig, Moszkowski and others. Among the songs sung by Mrs. Marshall were the following by Mr. Russell: "The Page's Message," "The Maiden's Question," two good-humor songs, and "Tell Me My Heart," an old-fashioned song.

Marguerite Lemon to Sing for Thomas Beecham in London

Marguerite Lemon, the American soprano, sailed from New York June 25, to join Thomas Beecham's company at His Majesty's Theater, London, to sing the rôle of *Maria*, in D'Albert's "Tiefland." Miss Lemon, who is the fiancée of Henry Hadley, director of the Seattle Symphony Orchestra, has been coaching here with Mrs. Garrigue Mott. She has been singing for several seasons at the Stadt Theater, in Mayence.

Success of Mrs. Tippet's Pupil

BOSTON, June 27.—Florence Kimball, soprano, formerly of Salt Lake City, who has been staying for some time with Mrs. Clara Tippet, the Boston teacher, has been substituting during the month of June at the Christian Science Church, in this city. She has given excellent satisfaction. Mrs. Tippet expects to spend the larger part of the Summer in and near Boston. She has had a successful season, with her usual large class of pupils. D. L.

To Improve Milwaukee Auditorium

MILWAUKEE, June 27.—Announcement has been made by the Auditorium board that important improvements will be made to the Auditorium during the Summer. The objections involving the size of the main

hall and its poor acoustics when the stage is occupied by but a small company are to be removed. To do this, a curtain will be installed which will divide the hall into two parts. The north end, with the stage, will have a seating capacity of 3,000 persons, and the south half, with an open platform, will be large enough to accommodate 3,500. The seats in the rear of the arena are to be elevated on portable inclines, so that from practically every seat in the house there will be a full view of the singers. M. N. S.

SEEKING TONE-PLACEMENT

Isidore Luckstone Finds French Students as Eager as Americans

PARIS, June 15.—Isidore Luckstone, the New York and Paris expert in voice production, has found numerous French singers, in addition to his American pupils, who are anxious to increase their knowledge of tone placing. They are as hungry here for good tone placement as they are in America, for, though there are many diction teachers and operatic coaches, the good tone-builder is rare. With the natural musical and artistic qualification of the French, there is a great field here for first-class teachers, and assured success to the one who can give lessons in the vernacular.

Mrs. Helen Hunt, of Boston, arrived yesterday and has begun her daily lessons with Mr. Luckstone. She has come here for her vacation of six weeks to prepare her recital program for next season. At a special musicale given a week ago Mme. Starell's beautiful voice was greatly admired. Other pupils of Mr. Luckstone who are doing splendid work include Mrs. Edmund Harding, of Brooklyn; Marion Clark, of New York; John Chipman, of Boston; Annie Pratt and others.

Chicago Grand Opera Company Chooses Its Officers

CHICAGO, June 27.—Since the list of singers for the Chicago Grand Opera Company was announced in MUSICAL AMERICA last week, definite announcement has been made by Director Dippel of the engagement of Mary Garden. The company has chosen the following officers: Harold F. McCormick, Chicago, president; Charles Dawes, Chicago, vice-president; Otto H. Kahn, New York, vice-president; Charles L. Hutchinson, Chicago, treasurer; Philip M. Lydig, New York, secretary; Clarence H. Mackay, New York, chairman executive directors, and John C. Shaffer, Chicago, vice-chairman. Cleofonte Campanini is the general musical director, and Chev. E. N. Emanuel is selecting the auxiliary chorus. N.

To Make Opera of d'Annunzio Drama

Gabriele d'Annunzio's drama, "The Dead City," is to be set to music by two composers, the pianist and orchestra conductor, Raoul Pugno, and a young woman composer, Natalie Lahia Bellanger.

Pauline Viardot's Pictures Sold

PARIS, June 27.—Paintings in the collection of the late Pauline Viardot, the singer, were sold at auction to-day for \$41,000. Duplessis's portrait of Gluck, the composer, brought \$5,500.

Florence Muller and Adele Gaites, vocal pupils of Beatrice Wainwright, have scored substantial successes by their church work. Miss Muller has been substituting in Paterson, N. J., and Miss Gaites is soloist at the Episcopal Church in Whitestone, L. I.

Piano pupils of Blanche Mansfield Sanborn, herself a pupil of John Orth, gave recitals on June 27 and 30, in Attleboro, Mass. The programs comprised works by Wagner, Mozart, Orth, Hiller, Tchaikowsky, Handel, Liszt, Beethoven, MacDowell, Sanborn and others.

Pupils of Clarence E. Smith gave a piano recital at Studio Hall, New York, on June 4. The program included compositions by Weber, Mendelssohn, Dvůřák, MacDowell, Tchaikowsky, Converse, Mozart and others.

AMERICANS IN DRESDEN

Pupils Show Results of Year's Study at Final Concerts

DRESDEN, June 16.—Pupils' concerts are in full swing. Percy Sherwood's examination soirée revealed some brilliant results, and among those who did the master greatest credit were a number of English and American students. Among these should be mentioned the Misses Hodgson, Richmond, Robson, and especially Ireland, who played the Schumann concerto with fine musical feeling and technical skill. Miss Sherwood played very well, as did Mmes. Volkman, Irmscher, and Mr. Schott.

Mary Wollen, a teacher in the Conservatory, gave several pupils' concerts. Among those who distinguished themselves were the Misses Bischoff, Freitiger, Arnold and Jeratic.

Elizabeth Sievert's class at the Royal Conservatory did some excellent work. Mmes. Alkovic and Phillip each disclosing excellent voices and much dramatic ability in operatic work.

Else Gipser, the pianist, will soon take up her residence in Berlin, though she will devote some portion of each month to teaching in Dresden, where she has a large following. She is also booked for concerts in London, St. Petersburg, Stockholm, Helsinki, Moscow and several German cities. A. I.

Brooklyn Orchestra Leader Honored

Frank L. Callahan, leader of the orchestra at the Brooklyn Academy of Music, and who has made himself extremely popular in that capacity, was the guest of honor at a theater party in Manhattan, June 27. One hundred members of the Musical League of Brooklyn, of which Mr. Callahan was formerly president, united in thus expressing appreciation of his work.



William Lilienthal

ZANESVILLE, O., June 17.—There died here a few days ago a musician who was one of the pioneer teachers of the West. William Lilienthal came to America in 1851, being driven from Germany by political conditions there. He was born in Baden in 1830. He stayed in New York for a time and then went to Cleveland. Learning that there was a German settlement here, he came to Zanesville in 1853 and began teaching, being the first exponent of good music to settle in this section. For fifty-five years he taught piano here, as well as organ music, and for seventeen years he was organist at the First Presbyterian Church. He answered Lincoln's third call for volunteers. Professor Lilienthal had nine children, five of them surviving. One is Louis Lilienthal, a pianist of Kansas City. W. F. G.

John W. Carpenter

John W. Carpenter, for more than thirty years organist and choirmaster of St. Luke's Protestant Episcopal Church, at 141st street and Hamilton terrace, New York, died of heart disease June 26, in his home, No. 476 West 143d street. He composed much church music.

H. W. Tredeneck

H. W. Tredeneck, an opera singer who began his career with the Wilbur Opera Company twenty-eight years ago, died in his home in Marietta, Pa., June 25. He was born in 1861.

Louis T. Downes

Louis T. Downes, for many years an organist in Providence, R. I., churches, died at his home there June 16.

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ZEROLA LIKES LONDON AUDIENCES

And London Audiences Have Expressed Warm Admiration for Zerola

LONDON, June 11.—An interview with Nicola Zerola is an enjoyable experience, but one also that is not without its difficulties in the matter of linguistics. It was pleasant to greet the famous tenor at his apartment in the Bedford Court Mansion—to receive his jovial welcoming smile and his warm handclasp. But the Signor speaks but little English, and your humble servant next to no Italian. What little German and very bad French were at the interviewer's disposal were not at all helpful. Conversationally, therefore, we were not in the way of accomplishing very decisive results until the wife of the singer was called to the rescue as interpreter. Then, for once in my life, I was grateful for my own linguistic limitations, for Signora Zerola is a very charming woman. She talked to me about her husband's daily routine, or rather her husband talked about it through her, and it was most interesting.

Zerola begins his day with a half hour of vocal exercises. Then he does gymnastics to keep himself up to the proper physical standard, insisting upon this as of the greatest importance. After that he rests for a time and looks over whatever parts he may have to sing. Before a performance he dines at one o'clock in the afternoon and not again until after the opera, when he has a substantial supper. Excepting on opera nights, he retires about eleven o'clock, for plenty of sleep, he declares, keeps the memory fresh.

Zerola was originally intended by his father to become an architect, and, in fact, studied for that profession. His natural bent could not be denied, however, and he made an early departure into the realms of music. He was twenty-six when he first sang *Canio* in Naples, and is now thirty-four. His career has proved that determination and ability win, for he has kept steadily to his course and his New York and London successes show that his course has been the correct one. He is now appearing at Covent Garden as *Rhadames* and *Otello*.

After his season here Zerola will rest until his next American season, going with



NICOLA ZEROLA

his wife to their home in Milan and later to Naples, Switzerland, etc. The warmth with which London audiences have received him has gratified him greatly. The critics, too, have been pleased, as some of the quotations appended will show:

Referee—"A voice of genuine Italian tenor timbre." *Times*—"He is sure to make a great success." *Globe*—"He sings easily and effectively, and has an excellent stage presence." *Telegraph*—"In him Covent Garden has discovered a tenor of the Caruso type." *Manchester Chronicle*—"He should take a high place among stars."

EMERSON WHITHORNE.

Pupils of Mme. Mulford Reflect Excellence of Their Instruction

NEWARK, N. J., June 18.—Seldom has Wallace Hall contained so large an audience as was assembled there on Wednesday of last week when more than a score of the pupils who are studying vocal art with Mme. Florence Mulford were heard in recital. The participating students were Irene Wiener, Cora Nathan, Dorothy Miller, Irma Harrison, Isabel Warrender, Elsa Wachenhuth, Bessie Rice, Bertha Brown, Jennie Moore, Dorothy Hawkins, Edith Powell, Helen Bishop, Mabel Sauer, Grace Stetler, Lydia Kochler, Helen McDermid, Mrs. Grace Struck, Mrs. Mollie Chapin Voss, Charles Hendler, Thomas Shaw and Harry

Biggin. The pupils who have been with Mme. Mulford previous years and were heard in recital a year ago showed marked improvement in such essentials to artful singing as firm and easy production of tone, control of breath, technical facility and finish in phrasing such as come from persevering study under intelligent instruction.

New Laurels for Mrs. Kendall Banning

LYME, CONN., June 22.—Mrs. Kendall Banning, the contralto, of New York, was the soloist for the exercises incident to the dedication of the new Congregational Church at Lyme, Saturday and Sunday. There was an extensive musical program, in which Mrs. Banning took the leading

parts, participating in three services. Her solos included the "Morning Hymn" of Henschel, "O Divine Redeemer" of Gounod and "All Through the Night." Her voice showed the finish and power that have marked all of her recent public work, and it received special notice from the press. "Mrs. Banning," said one critic, "has a rich contralto voice of high power and wide range, and each of her songs was a finished work of art."

The musical program was under the direction of Mrs. T. B. Farwell. Samuel Jessup, the choirmaster and teacher of New Haven, was organist for the occasion. President Woodrow Wilson, of Princeton, gave the principal address.

YOUNG AMERICAN TENOR WINS LONDON SUCCESS

John A. Hoffmann, of Cincinnati, Praised by Press for His Concert and Applauded by Public

LONDON, June 13.—Among concert givers during the past week in London, John A. Hoffmann, the young American tenor, has won favorable notice from press and public. His recital on the 11th in Aeolian Hall was well attended, and an interesting program, comprising songs by Paradies, Purcell, Schubert, Liszt, Brahms, Edgar Stillman Kelley, Atherton, Cyril Scott and Tirindelli; three by Erich Wolf, who accompanied admirably, with two excerpts from Arthur Nevin's opera, "Poia," was so enjoyed that the young artist was obliged to add a serenade by Richard Strauss.

Mr. Hoffmann was born in Cincinnati, of German parents, and at first studied violin and piano at the Cincinnati Conservatory of Music, playing in the conservatory orchestra. Becoming interested in the pipe-organ, he devoted himself to that instrument to such effect that when he began training his voice he held a church position as organist. All this musical training stood him in good stead with his vocal studies, which, prior to his departure for Germany two years ago, were pursued at the same conservatory in Cincinnati, where he had received his musical education in other branches.

In Berlin, where he has been heard in a number of concerts during his two years of study, his artistic interpretations and beautiful voice have been warmly praised. The voice is a clear, resonant, high tenor, and admirably suited to the concert and oratorio work which Mr. Hoffmann prefers. The young artist is thoroughly musicianly, and sings with variety of tone color and real dramatic intensity. He returns to Cincinnati to take up in his native land what should be a highly successful career.

E. L.

"The reappearance of Mme. Melba at Covent Garden in 'La Bohème,' was a triumph," says the *Daily Express*. "The house was crowded in every part. Mme. Melba returns with her voice and art in all their pristine freshness and beauty. The two years' rest from opera seems to have given her gifts a fresh lease of life. Her picture of *Mimi* has long been held as the standard impersonation, and last night it was full of its old poetry and significance."

PUPILS' ORCHESTRA AT COMMENCEMENT

An Interesting Feature of Bush Temple Conservatory Graduation Exercises

CHICAGO, June 22.—The annual commencement exercises of the Bush Temple Conservatory last Thursday afternoon, in the Bush Temple Theater, were the most interesting and successful in the history of this flourishing institution. The beautiful bijou theater was appropriately decorated for the occasion and filled with a representative and appreciative audience. Martin Ballman, who is the director of the orchestra in this institution, had mustered under his baton an orchestra of thirty-five players, nearly all of them being pupils, they furnishing as the opening feature the *vorspiel* to Wagner's "Die Meistersinger." Later they played the Suite from Grieg's "Peer Gynt."

The piano work was particularly fine, the pupils of Edgar Nelson and Julia Rive King making a marked impression, likewise the pupils of William A. Willett.

The pupils' program opened with Chopin's Concerto in E Minor (Rondo), which was brilliantly given by Carl R. Presley. This was followed by Louise Blanche Bartley's playing of Liszt-Bülow's "Hungarian Fantasia." The big vocal number of the program was a selection from Massenet's "Le Cid," "Pleurez," particularly well sung by Hildred Hanson, a fair type of Northener, with a rich and brilliant voice intelligently used. Another delightful contribution was Laura E. Adams's playing of Liszt's Concerto in E Flat. Luitgard Diemer gave the Allegro movement from Paderewski's Concerto in A Minor. Vernon Short, a promising tenor, sang two numbers from Handel's "Jephtha"—"Waft Her Angels" and "Deeper and Deeper Still." The final feature of the afternoon was Beethoven's Concerto in G Major, which furnished a fine finale as played by Alameda Woodhams. Director Kenneth M. Bradley conferred the diplomas and certificates as follows:

Diploma—Academic: Laura Ellen Adams, Louise Blanche Bartley, Mabelle B. Dalton, Clara Legvold, Cort Bolton McLaren, Carl Rudolph Presley, Rose Rusnak, Lillie Mayes Sutherland, Alameda Wadhams. Diploma—Public School Music: Charlotte Allen, Sylvia Grubb, May Henderson, Mary McFie, Harriet Parker, Janette Sauder. Teacher's Certificate—Louise Blanche Bartley, Ruth Allison Bratt, Foss L. Fellers, Sylvia Grubb, Grace Ethel Morgan, Mary McFie, Bernice Osmon, Inez Quier, Bertha Rusnak, Dessie Tridler, Riley, J. Douglas Swagerty, Charlotte Torgerson, Edna Wachtler, Robert Warner, Tessie Weisburg, Clara Wilson, Anna Mae Zimanzl, Edith Zimmerman.

C. E. N.

A young German composer named Martin Klæhre has completed an opera entitled "King and Dancer," which deals with the eventful life of Barberina, the most noted ballerina of Frederick the Great's time.

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LONDON CRITICS UNANIMOUS IN HAILING RICCARDO MARTIN AS ONE OF THE WORLD'S GREATEST TENORS

Excerpts from the London Papers, Commenting Upon Mr. Martin's Performances at Covent Garden, in "Madama Butterfly," "Faust" and "Tosca"

IN "MADAMA BUTTERFLY"

Riccardo Martin comes here with the highest operatic credentials from his own country, where he has appeared in many rôles, and from all accounts has achieved success in them all, especially as *Pinkerton*, the rôle which he filled last night. Mr. Martin has an excellent voice of range and strength, and of the rich, golden quality of a genuine tenor. The tone is smooth and sustained throughout the entire register, is produced on the best method, and is resonant and true. He has temperament, too, and the warmth and feeling of his singing in the duet and his clear and intelligent phrasing revealed a cultured style and artistic nature. There was no doubt about his success, for his efforts were greatly appreciated.—*Daily Standard*.

Throughout its extensive range the tone is pure and sustained. The timbre of the notes in the upper register are resonant and of enduring sweetness. His singing, too, is distinguished by the ease and fluency of a cultured artist, and when the occasion demands becomes warm with dramatic feeling, but is never marred by exaggeration. He is a decided acquisition to Covent Garden, and the authorities are to be congratulated on obtaining the services of such an accomplished singer.—*Evening Standard*.

Full, rich, and mellow, Mr. Martin's voice has none of the vibrato which so many of the finest tenors acquire. It is even in tone, astonishingly clear, and he manipulates it with remarkable freedom and ease. In all the difficult passages which fell to his lot last night not the slightest strain or effort was noticeable.

Another factor which adds to the effect of Mr. Martin's singing is his superb acting.—*Daily Express*.

This season's first performance of "Madama Butterfly" introduced the new American tenor, Riccardo Martin, in the rôle of *Pinkerton*. He has already won golden opinions in New York, and London may on this occasion endorse the verdict of the Transatlantic critics, for though the part of the faithless lieutenant does not give him very extended opportunity, he showed his quality unmistakably. His voice is robust and rich in quality, and is evenly and smoothly produced, while he phrases like a cultured musician, as indeed he is. He has a good stage presence, too, and wore his uniform as if it belonged to him.—*Sunday Times*.

Mr. Martin has a robust tenor voice of ringing quality and ample power of endurance. There is a Southern softness in many of the notes and a fullness and freedom on the upper register which make his voice of varied color and always pleasant to hear. Its generally gratifying character is increased by the fact that Mr. Martin is a graceful and intelligent actor.—*Morning Post*.

"Madama Butterfly" was rendered additionally interesting by the London début of Riccardo Martin, the American tenor, as *Pinkerton*, the gay deceiver, who loves and sails away. In addition to looking the part to the life, the new-comer sings the music well—a combination for which former *Pinkertons* have not always been distinguished.—*Morning Advertiser*.

During many seasons of late years it has been the despairing cry of the Covent Garden authorities that, seek they never so hard, they cannot find tenors. Now, however, they seem to be suffering from a veritable *embarras de richesse*, for hardly a week has passed that has not brought with it one new tenor, and, strangest of all, each has proved to be finer than the last. The latest to appear upon the scene is the young American, Riccardo Martin, who made his London début in "Madama Butterfly" last night and scored an instant success. If we may judge upon so very slight an acquaintance, he seems to be a tenor among a thousand, for his voice is of a delightfully warm and rich quality, very reminiscent in many ways of that of Signor Caruso, it is equally beautiful both at its fullest and at its softest, while he has it perfectly under his control. His singing, indeed, was that of a real master of the art, while his acting was always easy and natural.—*Daily Globe*.

Mr. Martin is not one of those tenors with a few high notes and no middle register; he is a genuine master of bel canto, and every note is of the same rare and beautiful quality. He has a good stage presence, and his *Faust* is altogether a notable impersonation.—*Daily Mail*.

IN "FAUST"

Certainly Riccardo Martin has nothing to complain of in the way of welcome, either on his début as *Pinkerton* on Friday or as *Faust* on Saturday.

We should have to go back many seasons to find such a notable acquisition to the ranks of *primi tenori* at Covent Garden. Half the charm of Mr. Martin's singing is its attestation of untold resources. His voice is far ahead of his present powers of delivery, and the same may be said of his acting. At his highest moments one feels that his powers



—Photo. by A. Dupont, N. Y.

RICCARDO MARTIN AS "CAVARADOSSI" IN "TOSCA"

are never at their fullest. It is as though America had not given her son sufficient opportunities. Let Covent Garden take up the Metropolitan Opera House's neglected task, so that, during the season, the young tenor may develop to the full. Mr. Martin's *Faust* was by no means conventional, and there was much that was new and effective in his "business," while his singing of "Salut demeure" was a beautiful piece of vocalization.—*Daily Standard*.

He made it evident that by virtue of the great beauty of his voice, his excellent technique, and his easy, natural acting he deserves a place among the first operatic tenors of the day. He is, indeed, not only a fine singer, but he is also an artist and a musician to the tips of his fingers, and the combination is one of the rarest in the world. We could wish, indeed, that there were more like him.—*Daily Globe*.

The name-part in Saturday's performance of "Faust" was entrusted to Riccardo Martin, whose *Pinkerton*, it will be remembered, made so extremely favorable an impression on his hearers. The hackneyed rôle does not always lend itself to effective treatment. It must be admitted, however, that Mr. Martin (who owns that he is indebted to Caruso for many a friendly hint) invested the rôle with an unexpected and remarkable freshness, and that the heavier portions of the opening scene were declaimed in particularly fine style. For the rest, the American tenor decidedly is an acquisition to the

operatic forces, and, as his repertoire is a long one, it is to be hoped he will be heard frequently during the season.—*Morning Advertiser*.

IN "TOSCA"

A finer *Cavaradossi* than Mr. Riccardo Martin it would be difficult to imagine. Romance, tenderness, passion, repose, strength—in short, all the more attractive attributes of manhood—allied to a quiet ease of carriage and gesture such as few operatic tenors possess, are at Mr. Martin's command. Opera has surely given us nothing better than his last scene; opera-goers have witnessed nothing more strikingly real than his head-long collapse in the second act. Mr. Martin, without question, sang very finely, but it was the magnetism of his acting that held the house captive.—*Daily Standard*.

The lover, *Cavaradossi*, was represented by Mr. Riccardo Martin, who has already made an effective impression on the audience by his temperamental efforts. With the nervous intensity of modern Italian opera Mr. Martin has already shown complete sympathy, as well as the possession of the vocal characteristics necessary for its representation. His *Cavaradossi* will rank next to his *Lieutenant Pinkerton*.—*Morning Post*.

Mr. Riccardo Martin, who may be said to go from success to success, is both an admirable and an ardent *Cavaradossi*. Dramatically he makes the most of the part, and his resonant upper notes ring out with fine effect—particularly in the air, "Recondita armonia," and in the music which the unfortunate painter sings as he takes a farewell of life. In fact, next to Caruso, he is the best *Cavaradossi* Covent Garden has known for some years.—*Morning Advertiser*.

Riccardo Martin, after showing us how gifted he is, both as a singer and as an actor in "Madama Butterfly" and "Faust," rose to still greater heights as *Cavaradossi*. Tenors who can both sing and act are few and far between, but he is one of the few, and we have rarely heard the music so beautifully sung or seen the part played with such natural ease.—*Daily Globe*.

In the duets with *Tosca* in the church his voice had just the right quality of lightness, while in the duet in the last act he sang out with splendidly full tone and with the warmth that is not always to be found in those who are born on this side of the Alps.—*Daily Times*.

Mr. Riccardo Martin's London success is a rapid crescendo, with a decided *sforzando* on his *Cavaradossi*. In other words, his performance on Saturday was the best thing he has done yet, and "streets ahead" of his *Faust*. One gauged for the first time the full power of his remarkable voice, while, as regards his acting, he fully realized the possibilities of this musical melodrama.—*Evening Standard*.

Riccardo Martin made a fine *Cavaradossi*. His voice makes a greater impression at each hearing. His acting, too, was far from the usual conventional style; it had the charm of naturalness, and made the figure of the painter unusually heroic.—*Daily Chronicle*.

It was not an Italian conception of the part, but in the eyes of Britishers at least it was altogether more manly. In its repose and tenderness it suggested strength. Its emotional outbursts were those of one reduced by suffering to a state of mental and bodily distress under which the strongest nature was bound to break down. The fall in the second act was a piece of realism such as opera-goers rarely witness, while the discipline and order of the conception generally was one that could not fail to appeal to the Anglo-Saxon temperament. Mr. Martin acted so finely that one almost failed to take stock of his singing, which is, of course, tantamount to saying that it was the handmaiden of the drama, and that, according to the founder of the music-drama, is just as it should be.—*Court Journal*.

Mr. Riccardo Martin, the new American tenor, was admirable as *Cavaradossi*, singing with great power of tone and dramatic emotion, and acting very cleverly.—*Evening News*.

Mr. Martin was admirable, too, as the much tortured hero. He infused a really Southern fire into his acting, and sang with great charm and beauty of voice.—*Daily Graphic*.

ECHOES OF MUSIC ABROAD

Camille Saint-Saëns Assumes Carl Reinecke's Mozart Mantle—San Francisco Soprano to Create Strauss Rôle for London When Beecham Produces "Feuersnoth"—Ernest Newman Silences Pessimists Regarding Women's Possibilities as Composers—More London Approval for George Fergusson—Director Carré Sketches Program for His Fourteenth Season at Opéra Comique—D'Annunzio to Rival Rostand as an Opera Librettist—What Is a "Music Smith"?

UPON the many-sided Camille Saint-Saëns has fallen the mantle of the late Carl Reinecke as an exponent of Mozart's pianoforte treasures. If a return to one's first musical love and the eternal youth of Mozartian melody is an invariable concomitant of advancing years, Age need have no terrors for the Storm-and-Stress moderns who in lucid moments sigh for a haven of emotional tranquility.

At the second of his Mozart concerts in London the venerable Frenchman again played four concertos—E flat major, No. 22; B flat major, No. 27; D major, No. 26, and the more frequently heard C minor, No. 24. The romantic slow movement of the first and the exquisite larghetto of the D major work were, perhaps, the movements that delighted the audience most, according to the London *Times* report, "but the whole concert was a pure joy from beginning to end, and to hear such an artist as the eminent composer give out some simple rondo theme that in less sympathetic hands would be full of banality is a lesson in the highest and most restrained art."

De Pachmann was as much amazed himself as was the audience at his second Chopin recital, when in the middle of one of his "extras," a Schubert trifle he has played times innumerable during the last fifty years—the "Moment Musical" in F minor—his memory suddenly failed him and he had to stop and grope about for a "lead." Such breaks invariably occur at the most unexpected times and places. As a matter of fact, they occur oftener than the public suspects, but experience teaches the resourceful pianist how to cover them up or bridge them over more or less adroitly.

George Fergusson found another little heap of superlatives banked up on his breakfast-table the morning after his second recital in Æolian Hall. Four Mendelssohn songs—"Frühlingslied," "Neue Liebe," "Reiseliel" and "Todeslied der Bojaren"—followed the "Vision Fugitive," from Massenet's "Hérodiade" on his program. There were Brahms songs as well, and, finally, MacDowell's "The Sea," Parry's "Love Is a Bubble" and Fauré's "Après un rêve."

Janet Spencer ranged from Bach to Moussorgsky, by way of Handel, Gluck and Brahms, in her last appearance in Bechstein Hall, and finished with a group of five American songs, of which Chadwick's "Ballad of the Master" was the favorite. The others were La Forge's "A Butterfly," Fisher's "Gae to Sleep," Harris's "A Disappointment" and Mrs. Beach's "The Year at the Spring." The status of American art in London has been perceptibly improved by the sincere idealism of this contralto's work.

TO those who have been in Nuremberg and revelled in the mediæval charm of the walled and turreted Bavarian town on the Pegnitz it is unwelcome news to hear that the quaint little house in which Hans Sachs, the singing cobbler, plied his trade is about to be demolished. The act is not one of vandalism, however; it seems

that the severe damage done to the building by last February's floods has made it unsafe. Operagoers everywhere who do not know Nuremberg feel that they know the Hans Sachs house, nevertheless, from



COMMITTEE OF PARIS'S NEW MUSICAL SOCIETY

Under the presidency of Gabriel Fauré an important musical organization has been formed in Paris, which is known as the Independent Musical Society. Among its members are many of the most prominent French musicians of the day. In the top row, in the picture of the committee here reproduced, reading from left to right, are: Louis Aubert, A. Z. Mathot, the secretary; André Capler, Charles Koecklin, Emile Vuillermoz and Jean Huré. At the left, in the front row, is Maurice Ravel, composer of "L'Heure Espagnole"; next to him is Gabriel Fauré, and at the right M. Roger-Ducasse.

the scene in "Die Meistersinger," in which it is more or less—usually less—faithfully copied.

WHEN Thomas Beecham introduces Richard Strauss's "Feuersnoth" to London, at His Majesty's Theater on the 9th of this month, in pursuance of his Hammersteinian policy of bolstering up the public's appetite for opera by feeding it novelties, the only conspicuous woman's rôle, *Diemuth*, will be sung by Maude Fay, the San Francisco soprano, who has grown up in her art at the Munich Court Opera. The baritone hero, *Kunrad*, will be impersonated by one Marc Oster.

In the Berlin production of the work some years ago Emmy Destinn touched the high-water mark of her career to date as a yellow-wigged and girlishly slender *Diemuth*, while the sonorous Rudolph Berger, little dreaming of vocal metamorphoses and tenor days to come, was the stalwart *Kunrad*, who, because she kept him dang-

ling from her window in a basket, caused all the fires of the town to be extinguished, and only restored them when, in response to the people's entreaties, she listened to his suit and enabled him to complete his aerial journey to her boudoir. The remaining rôles are of minor importance. In London Ellison van Hoose, the American tenor, will be the *Schweizer*, Robert Radford the *Ortolf*, and Muriel Terry the *Elsbeth* in this leap to the twentieth century from Mr. Beecham's two weeks' Mozart Festival now running its appointed course. Then, variety being the spice of life, another famous Strauss's masterwork, "Die Fledermaus," will be given an elaborate revival shortly after the "Feuersnoth" première.

The Mozart revivals have consisted of "The Marriage of Figaro" and two of the less familiar operas, the sprightly and melodious "Cosi fan tutte" and "The Abduction from the Serail," which is absolutely unknown to the younger generation of Anglo-Saxon operagoers. For the rôle of

Quinlan has arranged to take the company out on a tour of the English provinces. Scotland and Ireland in the Autumn, a tour to begin early in September and last till the middle of December. The current season's "guest" singers, such as Maggie Teyte, will not be with the company, nor will Ruth Vincent and a few of the other principals, who will be retained in London for Beecham's second grand opera season at Covent Garden. If reports speak true, the new director has discovered a gem of purest ray serene for lyric soprano rôles in the *Véronique*, Miss Vincent.

The repertoire for the Autumn season, from October 1 to December 31, will retain "Feuersnoth" and "The Marriage of Figaro" and "The Abduction from the Serail," from the present "opéra comique" season, and "Elektra" from last Winter's experimental season. To these will be added Strauss's "Salomé," if the censor's scruples can be dissolved in time; Mozart's "The Magic Flute," Wagner's "The Flying Dutchman," "Tannhäuser," "Tristan und Isolde" and "Die Meistersinger," Verdi's "Aida," "Otello" and "Falstaff," Gounod's "Faust," Bizet's "Carmen," Tchaikowsky's "Pique Dame," Thomas's "Hamlet," Puccini's "Madama Butterfly" and "La Bohème," Sullivan's "Ivanhoe," Mackenzie's "Colomba," Fritz Delius's "Koanga," Saint-Saëns's "Henry VIII," Moussorgsky's "Boris Godounoff," Xavier Leroux's "Le Chemineau," d'Albert's "Tiefland" and Massenet's "Don Quixote."

THE spotlight for the most conspicuous of poets-turned-librettists is not to be monopolized by Edmond Rostand, after all, when his "Pierrot Laughs and Pierrot Weeps," as set to music by his uncle, makes its first audience laugh or weep. Gabriele d'Annunzio, while ostensibly spying out the land in Paris's theater world, has been lusing himself with the task of evolving an opera libretto out of his "Dead City," destined for his friends, Raoul Pugno and Nadia Boulanger, who recently made their début as collaborating composers with a Debussyesque song cycle, after developing a congeniality of ideals in frequent recitals of music for two pianos.

The Italian poet is working out a plan for a "Théâtre de la Couleur" in Paris. His theory is that every color corresponds to a specific state of mind, so that by bathing the stage in the light corresponding to the emotions expressed by the actors and reflected in the audience the effect of the play would be greatly intensified. Everything is now in readiness for the prompt realization of this scheme—excepting the necessary funds.

WOMEN the world over should rise up and call Ernest Newman blessed for his spirited defence of their possibilities in the field of composition in the London *Musical Times*. The objectors who complacently accept the trite argument that because women have not done any great creative work in music in the past they will never accomplish any in the future, excite the noted English critic to eloquent scorn, and he proceeds to sharpen his pen to deal with them in a manner that should give his stock a sensational boost on the Exchange of Feminine Admiration.

"One of them will point to the differences, or supposed differences, between the brains of men and those of women—as if any of us knew what it was in the brain, or out of it, that made genius!" he cries

[Continued on page 18.]

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PLANS PERFECTED FOR "YSOBEL" TOUR

Bessie Abott Opera Company Organized to Produce New Mascagni Opera

The first definite announcement of the scope and plans of the newly organized Bessie Abott Opera Company, which Liebler & Co. are to send on a tour of the United States and Canada next Fall, have just been issued. As has been known for some time, the most notable production of the company will be Mascagni's new opera, "Ysobel." This work of the composer of "Cavalleria Rusticana" will be performed in America before it is heard in any other country, the first time this has been the case with a musical work of foreign origin of like importance. In order that Mascagni may superintend the staging of "Ysobel" in person, conduct all performances of it and assume his place as premier conductor of the new company, Messrs. Liebler & Co. have arranged with the Teatro Costanzi, of Rome, of which Mascagni is managing director, so that the composer may have leave of absence until the opening of the International Exposition at Rome, which is set for some time in the Spring of 1911. The date of this opening will determine the length of Mascagni's stay in America.

The story, as already outlined in MUSICAL AMERICA, is based upon the legend of Lady Godiva, made familiar in Tennyson's poem. The librettist is Luigi Illica, who was also responsible for the libretti of "Tosca," "Madama Butterfly" and other well-known operas. Illica has departed from the original legend and its story of "Peeping Tom" in several particulars. It is Ysobel, daughter of the Earl of Chester, who makes the famous ride to save her townfolk. To protect her during her act of sacrifice an edict is issued condemning any to the loss of eyesight who do not remain behind closed doors while Ysobel makes her ride. The hero of the opera, a young huntsman who has worshipped Lady Ysobel from afar, takes advantage of the only chance to bring himself to her notice by defying the edict. He remains on a balcony and pelts her with flowers as she passes. Here begins the love story around which the opera is built.

In preparation for the composition of this libretto, Illica spent some time in the town of Coventry, and made endeavors to trace the legend to its original source. He found the tale in the writings of Matthew of Winchester, an ecclesiast who flourished in the thirteenth century. Moreover, he discovered that Leofric, first Earl of Chester, was the feudal lord who told his wife (daughter in the operatic version), when she pleaded with him to remit an obnoxious tax, that he would do so if she had the welfare of her people sufficiently at heart to ride naked through the streets of Coventry.

The opera is not a light opera in the sense of comic opera, but its music is sufficiently light to permit Bessie Abott, the prima donna, to sing the title rôle five or six times in the course of a single week. Miss Abott, who is an American girl, born in New York State, of the famous South Carolina family of Pickens, is best remembered by her countrymen as one of the prima donne of the Metropolitan Opera Company for three seasons ending in 1906. She made her debut at the Paris Opera in 1901, scored an instantaneous success and sang the rôle opposite those assumed by Jean de Reszke up to the time of the latter's retirement from the stage. Since singing in New York she has filled successful engagements at the Opéra Comique in Paris, at Monte Carlo and in Lisbon and Russia. Mascagni selected her personally as the ideal interpreter of his new work.

The operatic score is said to contain a number of beautiful arias and ensemble numbers.

BLIND AMERICAN SINGER IN BERLIN

Leila Hölterhoff Wins Distinction in Highly Interesting Musicales

BERLIN, June 13.—A somewhat belated musicale has just taken place at the home of the well-known music patroness of Berlin, Mme. Kirsinger. Notwithstanding the terrific heat, the rooms of the Kirsinger home were crowded. The program, which was in part highly interesting, suffered to a certain extent from being too long.

Special mention must be made of Signor Giucci, the violinist, and of the blind American singer, Leila Hölterhoff. Signor Giucci has an extraordinary technique at his command, his bowing is uniformly clear and melodic, and his conception of a composition gives ample proof of a highly developed artistic nature.

Miss Hölterhoff, who since last season has been launched on a professional career, acquitted herself in a manner thoroughly praiseworthy. The heat and the overcrowded rooms may not have been conducive to an easy tone production or to the carrying power of a voice, but there was no shortcoming discernible in this respect in Miss Hölterhoff's singing, which is characterized by a warmth and a depth of feeling which many a singer might envy her.

In the comic opera, Smetana's "Verkaufte Braut" has just been performed for the sixtieth time. The most recent performance, as a whole, met with enthusiastic favor, but the new cast of the work did not prove an unqualified success. The excellent bass-buffo, Ludwig Mantler, of the Comic Opera, has been engaged for the Berlin Royal Opera for next season.

The Summer opera in the Schiller Theater (Wallner Theater), which for ten years had great popularity under the late Manager Morwitz, will be reorganized this season. The manager of the Posen Stadttheater, Franz Gottscheide, will open the season with a newly staged production of Beethoven's "Fidelio," on June 18. Director Gottscheide will bring the entire well-trained ensemble of the Posen Stadttheater to Berlin. The performances will be at popular prices, and the repertoire will consist of the following operas: "Fidelio," "Traviata," "Magic Flute," "Waffenschmied," "Hugenotten," "Freischütz," "Barber of Seville," "Czar und Zimmermann," "Figaro's Hochzeit," "Regimentstochter," "Martha," "Il Trovatore," "Kleine Michus," "Stumme von Portici." Several operettas

are also to be included, such as "Die Fledermaus," "Die Dollarprinzessin" and "Der Försterchristel."

Porsenna has just died in his magnificent home, where he lived in his old age in peaceful retirement, and the Royal Opera of Berlin has thus lost a performer not easily replaced. Although he devoted himself to an operatic career only in advanced life, he rapidly gained admirers among the Berlin public. Porsenna was an excellent black gelding, and had reached the age of thirty. When he made his appearances on the stage in his horse parts—in "Die Walküre," "The Prophet" and "Tell"—he ever proved himself a highly artistic decoration. He knew exactly what was expected of him and remained imperturbable, in spite of illuminations, variegated costumes and fortissimo music. In his younger years, as a saddle horse, he had the honor to carry Her Majesty the Empress. O. P. J.

EMMA LUCY GATES'S CONCERT

Salt Lake City to Hear Her by Special Berlin Opera Concession

SALT LAKE CITY, UTAH, June 18.—The date for the concert of Emma Lucy Gates has been set for June 29, and it will be given in the Salt Lake Theater. Her managers, H. G. Whitney, Charles S. Burton and George D. Pyper, have arranged a program, subject to change when it is submitted to the prima donna upon her arrival in the city. As now planned, it will include the brilliant Polacca from "Mignon," which she has given with flattering success frequently this season at the Berlin Royal Opera House; an aria from "Poia," if consent can be obtained; a group of English songs and an act, which has not been definitely chosen, from one of the great operas.

Miss Gates expects to arrive in Salt Lake June 25. It has taken weeks of diplomatic operations on the part of her friends here and in Germany to gain the privilege of the visit and the concert, which is now assured. The permission means that Miss Gates has won powerful friends in the Royal Opera House staff. Her contract forbids her to leave Europe without special permission, or to sing at any public function or give a concert in the United States. No other country is barred. L. S. G.

New Accompanist for David Bispham

David Bispham has concluded arrangements for a new accompanist for next season—Harry M. Gilbert, well known as one of New York's successful organists and pianists. Mr. Gilbert has played for many of the principal artists at the Metropolitan Opera House, and has been peculiarly successful as an accompanist. He is at present with Mr. Bispham at the latter's Summer home in Rowayton, Conn., and he will accompany the baritone on tour.

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GERMAN CONSERVATORY HAS COMMENCEMENT

A Much Applauded Concert in Mendelssohn Hall by Singers and Instrumentalists

Commencement exercises of the German Conservatory of Music, of which Carl Hein and August Fraemke are directors, were held in Mendelssohn Hall, New York, on the evening of June 21. Among the students who participated in the musical program were Minna Wessel, soprano, who was heard in an air from "Dinorah"; Viola Darrah, pianist, who played a movement of the Tchaikowsky concerto; Charlotte Moore, violinist, who gave Ernst's "Othello" Fantasy, and Blanche Outwater, soprano, who sang an excerpt from Bruch's "Odysseus." There was enthusiastic applause for the work of each of these young artists, as well as for all the others. The full program follows:

Quartet, G minor (Mozart), Miss L. Fox (piano), Messrs. Noe (violin), Schmidt (viola) and Tuchnet (cello); Ombra Leggiera, "Dinorah" (Meyerbeer), Minna Wessel; Concerto, for piano, F sharp minor, first movement (Mozzowsky), Viola Darrah; Concerto, for violin, canzonetta and finale (Tchaikowsky), Howard Noe; Penelope ein Gwand wickend, "Odysseus" (Bruch), Blanche Outwater; Der Erlkönig, for piano (Schubert-Liszt), William Parson; Othello-Fantasy, for violin (H. W. Ernst), Charlotte Moore; March, two pianos, eight hands (H. Hoffmann), Misses Brunjes, Wolfberg, Garms and Mr. Fefferman; Valse, two pianos, eight hands (H. Hoffmann), Misses Hirsch, Martin, Ehrlich and Mr. Mattfeld; Märchen allen Arten, "Entführung" (Mozart), Agnes Noll; Spinning Song, "Fliegender Holländer" (Wagner), ladies' chorus.

Of the graduates, Viola Darrah was the recipient of a special gold medal. Diplomas were awarded to the Misses Anna Carroll, Elizabeth Martineau, Harriet Morton, Adelaide Dyrruff, Ray Kaufman, Marie Fefferman, Mary E. Kane, Agnes Noll, Frieda Lowenstein, and Messrs. William Parson and C. Le Roy Springsteen. The following received certificates: The Misses Lillian Uhlhorn, Jennie Goldstein, Lora Fox, Elizabeth Scheurer, A. G. Powell, Lulu Mueller, Emily Faron, Helen Garms, Gertrude Alces, Edna Wuestenhofer, Charlotte Huber, Charlotte Hirsch, Mabel Slater, Sister Florence, Clara Dubois, Florence Jochum, Louisa Brunjes, M. Rosenfelder, Ida M. Brundage, Dorothy Dierauf, Bessie Ehrlich, Julia Wolfberg, Emma Cappuccilli, Mrs. Harriette H. Jones, and Messrs. Howard Noe, Gilbert E. Hagen, Julius Mattfeld and E. F. Demarest.

Cornelia Marvin to Teach During Summer at Bar Harbor

Cornelia Marvin, teacher of voice, has closed her Winter's work in New York, and will hold Summer classes in Bar Harbor, Me., during July and August. On September 15 she will return to New York and will resume her work in her new studios. She will also continue her Brooklyn classes as before.

Lily Renaud, lyric soprano, a pupil of Miss Marvin (who herself is a pupil of Riccardo Martin, of the Metropolitan Opera Company), was the soloist at one of the Sunday evening musical services at the Baptist Temple, Brooklyn, where Tali Esen Morgan is director. Miss Renaud sings with fine purity of tone, and has a well-placed voice of evenness throughout. Her solo was most satisfactorily rendered.

SOME AMERICAN IMPRESSIONS DESCRIBED BY GATTY SELLARS

Celebrated English Organist Has Just Completed a Tour of This Country

THOSE interested in organ music in this country have had little to complain of in the past so far as visiting performers are concerned for, in the last few years, they have heard no less artists than Guillemant, the eminent French exponent of the king of instruments, and such masters of the English school as Wolstenholme and Lemare. And, in addition to these, this season has marked the first visit of Gatty Sellars, organist at the Queen's Hall concerts and Crystal Palace Festivals, London, and a composer of no mean attainments. So successful has been this tour that Mr. Sellars has just signed contracts for two more years of continuous touring in America.

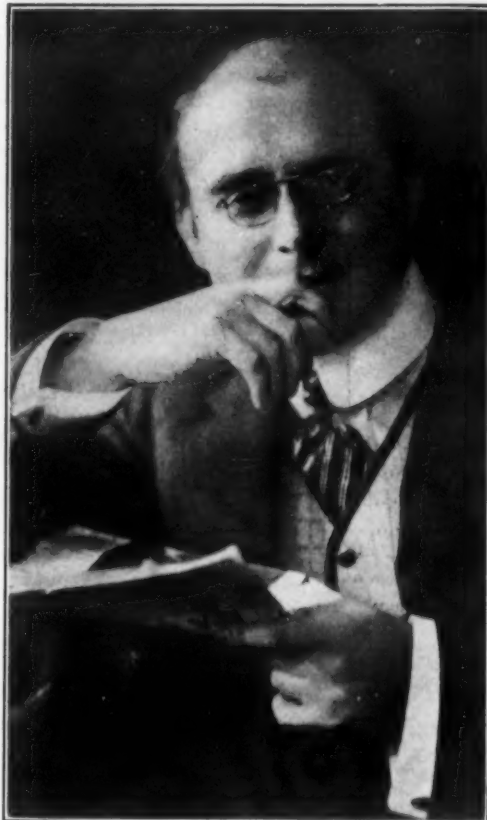
During the last year Mr. Sellars has performed on and opened many new organs throughout this country. Coming from a country long recognized as the home of the organ and organ playing (for Britain in the early history of the instrument possessed the largest organ in the world, so large and powerful that the ancient chronicler speaks in quaint terms of the listeners 'stopping their gaping ears, which would in no wise endure the rushing sounds'), Mr. Sellars's opinions of American conditions, existing in the realm of organ music, are interesting. Says Mr. Sellars:

"American audiences I have invariably found attentive and appreciative, something I had not expected, considering the youth of the art of organ music here. To listen to an organ recital requires a somewhat specialized love of music and I had not believed this liking so well developed. They may not be quite so demonstrative as in England, but I have found them none the less sincere. Indeed, I have often, on the completion of a program, been surrounded by lovers of organ music and requested to play additional numbers, and, strange to say, these requests have nearly always been for Bach. I have even known an American audience to encore a Bach fugue. However, the greatest applause is, as a rule, given for the lighter and more tuneful selections.

"Next season I shall play at many of the universities and on some of the largest concert organs in the country. At present I am returning to England for the Summer concert season. I have not been accompanied by a singer on my present tour and, as it happened, did not need to be, for I found most excellent vocalists in the cities which I visited. I was much surprised by their really good tone production and artistic renderings."

Coming from Mr. Sellars, this is high praise, for he has been associated with no less artists than Albani, Kirkby-Lunn, Santley, Busoni, Kubelik, Paderewski, Dr. Richter, etc.

"I have played many of my own works, such as the 'Carnival' overture, 'La Garde' Marche, and numerous smaller numbers, nearly all of which are being published in



GATTY SELLARS

The Well-Known English Organist, Who Has Been Touring America

America. My songs, too, were sung and they seem to be meeting with much favor. At present, I am engaged in writing a fantasia on the American National Airs and am also at work on an oratorio, "The Rebellion of Korah," which will receive its first public performance in London next Winter.

"I find the American organ builders have been very progressive, and some really fine voicing may be found in many of their instruments, whilst, in some cases, their actions (both electric and pneumatic), I have not found surpassed in any country. The latter and splendid mechanical construction stand out as the most remarkable feature of organ building in this country.

"Since landing, I have had practically no trouble with any instrument, this being, I think, the first time I have been able to make such a statement at the conclusion of a tour. There does not appear to be, however, a consensus of opinion here regarding the position of stops and the general arrangements of the console. Of the instruments visited, rarely have I found two exactly alike in this direction, which makes the path a little thorny for visiting organists. This difficulty is obviated to a great extent in England by builders working to a scheme of measurements and arrangements drawn up by the Royal College of Organists, which scheme is usually accepted by the churches and concert halls.

"In grouping (in English organs), the stops of the different manuals are carried upward, commencing with the 16 ft. at the bottom, following by the 8 ft., 4 ft., 2 ft. and mixtures, with the reeds at the top. A similar arrangement is carried out for the pedal-organ, whilst the couplers have a similar grouping.

Interesting Comment on the Types of Organs One Meets Within "The States"

"I fully agree with Mr. Lemare that nothing can supersede the draw stops fitted with small ivory heads, having black lettering and little movement, both for ease in manipulation and quick changes when worked from the pistons, the latter being placed under their respective manuals. The pistons can then be worked by the thumbs, and in this way prevent any break in the continuity of the performance. The draw stop jams placed at an angle of forty-five degrees enables the player to have a full view at the first glance.

"I feel I cannot too strongly condemn the practice of some builders in introducing into comparatively small organs (fitted with draw-stops), pistons for the couplers. This means two pistons for each coupler, whereas, one draw-stop would answer in each case, and the player could much more readily see whether the couplers are 'on' or 'off.' The former arrangements makes matters more complicated for a stranger to the instrument, without his reaping any advantage that I can see, providing the organ is fitted with a reversible Great to Pedal, as it usually is.

"Many churches of the Middle West will be well advised to have their organs tuned periodically by having a contract with the builders to visit them at least twice yearly, instead of leaving their instruments without attention for a considerable period, and allowing them to suffer for want of attention.

"I might here say, it is surprising how well the reeds of many of the builders remain in tune, and the fact that many of the organs stand so well in spite of the neglect just mentioned is a tribute to the quality of the material used and the skill of the firms entrusted with their erection.

"The Universal Air Chest, introduced by one firm, for obtaining uniform pressure to every stop, I had not previously seen, and was much impressed. While speaking of this in the larger organs, bigger scales, coupled with heavier wind pressure might be introduced with advantage for certain registers to secure the big, broad tone obtained from the best-known European organs."

Morton Adkins on Lake Champlain

Morton Adkins, baritone, has gone to his Summer home at Westport, on Lake Champlain, where he will remain until September 1, after which he will begin to fill a series of engagements which Loudon Charlton is now booking. In the course of the Summer Mr. Adkins will make a number of appearances, among them a recital in Westport for the benefit of the Local Library Association. Shortly before his departure from Syracuse he gave a private recital which aroused much favorable comment. His program included selections in Italian, German, French and English, among the last mentioned being Sydney Homer's "The Fiddler of Dooney," Frederick Ayres's "Sea Dirge" and A. A. Mack's "The Enchantress." Nineteen composers were represented in all.

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THE MYSTERY OF TURGENIEFF AND MME. VIARDOT

THAT Pauline Viardot, the famous singer who died last month, was secretly married to the illustrious Russian novelist, Ivan Turgénieff, is said to have been discovered in Moscow by a correspondent of the New York World. Among Mme. Viardot's effects was found, after her death in Paris, the manuscript of an unpublished novel by Turgénieff, which the singer asked should not be published until ten years after her death. Turgénieff, who died in 1883, was, so far as the public ever knew, unmarried, but the World correspondent declares he discovered differently from an aged aunt of the novelist whom, he said, he found in a Moscow poorhouse, engaged, at the age of seventy-five, in writing her memoirs. The World quotes this old lady as follows:

"I know the novel and I know the mystery that surrounds it. It is the real love story of my nephew who was secretly married to Mme. Pauline Viardot-Garcia. Of course, nobody knew or knows of that marriage, except the clerk, me and the old sexton in a small French village, who surely is dead long ago. Mme. Garcia was not divorced from her husband, although she never lived with him and she could not become a legal wife of my nephew, Turgénieff. But their relations were so intimate that they decided to be married secretly and carried out that resolve. By that marriage they had a daughter who married an American from Boston.

"She does not know that she is the daughter of Turgénieff, because she was educated from her girlhood in a convent in France. I suppose she knew that she was the daughter of Garcia, who supplied her with money and gave her the best education that a girl could get.

"The marriage of Mr. Turgénieff and Mme. Garcia was performed at midnight in an old chapel picturesquely situated on the banks of the Seine River. After they were announced husband and wife, Mme. Garcia asked me if I could accompany Ave Maria, by Gounod, on an organ, and I said I could. She sang it with such a voice as

I never have heard before from any singer. The priest, who did not know the real name of the couple he had married, crossed himself and said only Mme. Garcia could sing thus. It was then that Turgénieff said that he would write a novel of his secret marriage and love, which should not be published before they both were dead.

"He dedicated it to his wife and wrote it in about six months. The first title of the novel was 'A Romance of My Life,' but he changed the title, to what I don't know. The novel is full of fire and one of the greatest masterpieces of my nephew. I read it more than twenty years ago, but cannot recall it in detail, for I am an old woman."

Although it has no connection with the Turgénieff mystery, the following story of Mme. Viardot, which comes from Paris, is interesting:

"One of the most wonderful feats ever accomplished by that wonderful woman, Pauline Viardot-Garcia, seems to have been overlooked by those who have sung her praises in obituary notices. This was nothing less than the singing, at sight, of the whole of the second act of *Isolde's* music, not only without making a slip but with such power and expression as to astonish the composer himself.

"Wagner alludes to the matter in one of his letters. It will be remembered that after innumerable rehearsals the promised production of 'Tristan und Isolde' at Vienna in the early 60's was abandoned.

"Ever since the first postponement of the 'Tristan' rehearsals,' Wagner wrote, 'the musical press of Vienna has found its favorite occupation in the attempt to prove that my work could not possibly be performed in any circumstances—that no singer could hit on the notes or remember them.' And he went on to compare this experience with Mme. Viardot-Garcia's achievement in Paris, where, so far from terrifying her, the music seemingly presented no difficulties to the artist."



The following is an exact copy of a letter received by a young lady who advertised for board and residence with a family musically inclined:

"Deare Miss,—We think we can suit you with room and board, if you preefer to be where there is musick. I play the fiddel, my wife the orgin, my dotter Jule the banjo, my son Henry the gettar, and my other son Jim the ffoot and koronet; while all of us sings gospell hims, in which we would be glad to have you take part. We play by ear, an' when we all get started there is musick in the air. Let us know if you want to come here to bord."

Harry Lauder had many amusing and strange experiences "out West," and he tells how he once sang to 1,000 lunatics on Ward's Island. "I told them," says Lauder, "I would like to hear them all sing; those who didn't know the words were to listen while the others sang the chorus of 'I Love a Lassie.' When they'd sung it three times I told them they were the finest choir I'd heard in the United States. One patient took me aside and said: 'For my sake, don't make faces or do anything to make them think you're a bit off, or they'll keep you here!'"

John McCormack, the well-known opera singer, is passionately fond of boxing. "It's the greatest sport in the world," he says. When Sam Hague and Langford met at the National Sporting Club a short time

ago Mr. McCormack was singing in "Rigoletto" at Covent Garden. He was so interested in the fight that he made arrangements with the fireman to let him know how the fight was going. Mr. McCormack was singing when the fireman appeared after the first round and beckoned him to the wings. Mr. McCormack kept on singing, and backed across the stage, where he could hear him without the audience knowing. "Hague was knocked down in the first round," whispered the fireman, hoarsely. Then he sped back to the ringside again.

A fair sample of our modern church music may be derived from the reply of a celebrated divine, who, when asked his opinion of the music in some of our churches, said: "I attended a fashionable church, where I sat all through the sermon wondering how in the world I got in without a ticket!" Speaking also of the usual style of singing by the choir, he takes, for example, the sentence, "Take Thy pilgrim home," etc., which, being rendered artistically, has the following sublime effect:

First, the soprano sings, "Take Thy pil—," followed by the alto and tenor in a duet with like advice (while the soprano is magnificently holding on to the "pil"), and as the bass profoundly echoes the same "Take Thy pil—," they finally unite and repeat together, eventually succeeding in singing, "Take Thy pilgrim home," etc., greatly to the relief, no doubt, of both minister and people, who must have been alike horrified at the suggestive advice so forcibly promulgated.—*Tit-Bits*.

A story is told of a Brooklyn tenor, who, when asked to sing at a dinner, although he had no music with him, went on to the platform to try. He did his best, but he broke down in the middle and retired. He was cheered up by an elderly man, who tapped him on the shoulder and said:

"Never mind, lad, you've done your best; but th' feller that asked you to sing ought to be shot!"

rection of William Boeppler. "Auf Bergen" is the title which the author has given the work. The soloists who assisted the choir were Winogene Hewitt and Edmund B. Thatcher. Six baritone solos, including two by Schubert, were sung by Mr. Thatcher, and Miss Hewitt presided at the organ.

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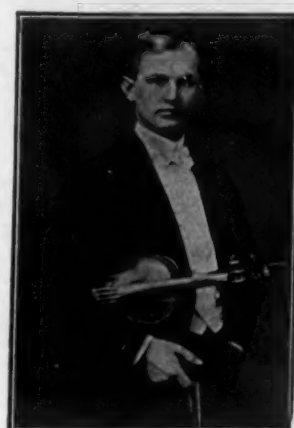
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SAMOILLOFF MUSICAL CLUB ENDS SEASON

A Timely Rendered Program at Carnegie Hall by Voice Pupils of L. S. Samoiloff

The Samoiloff Musical Club gave the closing concert of its season June 17, at Carnegie Hall, New York. Notwithstanding the warm weather, a remarkably large audience heard the singers, and by constant applause testified its pleasure. The program was ambitious and varied.

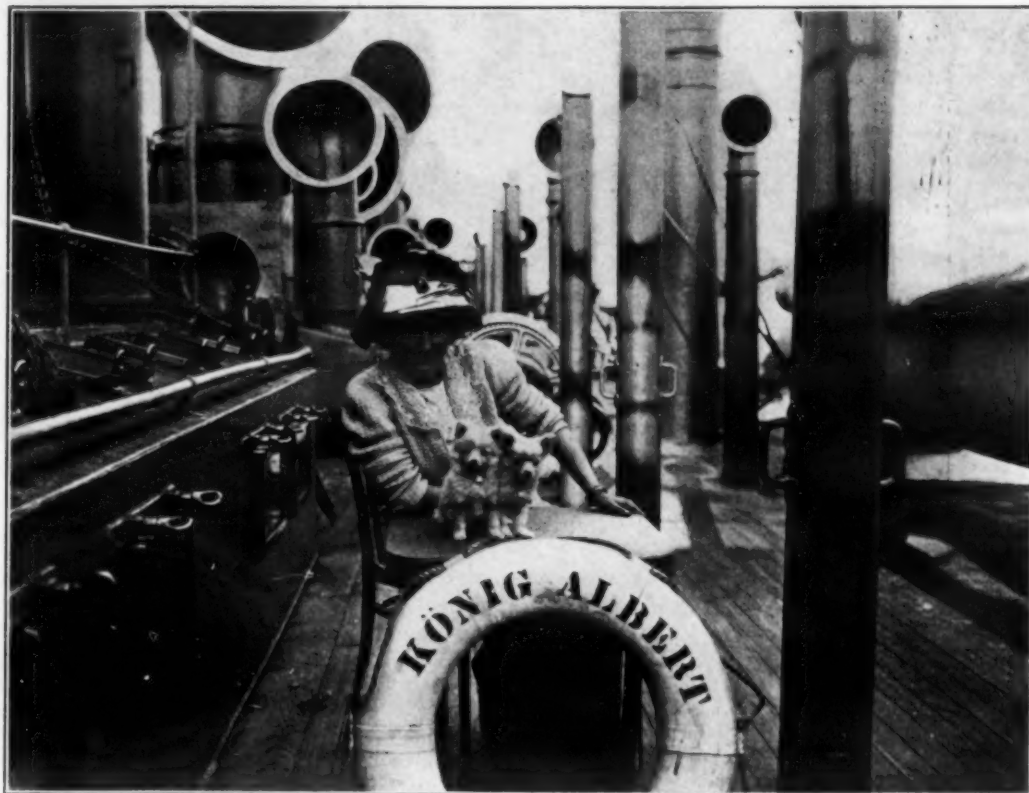
For the first number Jeannette Barondess sang the Prayer from "Tosca," by Puccini, with highly pleasing voice, and rendered a pretty French song as an encore. Next came an attractive rendering of the duet from the "Tales of Hoffmann," by Florence Powell and Hector Orpheus, whose voices blended perfectly. Harry Wepner, who possesses a rich tenor voice and artistic delivery, sang an aria from "L'Elisir d'amore." His work evidenced the admirable schooling received from the teacher, Lazar S. Samoiloff. Mr. Wepner sang also in the duet from "La Bohème," the quartet from "Rigoletto" and the sextet from "Lucia." Gustav Freeman sang the baritone part in the duet from "Bohème" with big voice and excellent style. Miss Althausen sang the aria from the "Tales of Hoffmann" and "Parla," by Ardit, with a coloratura soprano of considerable range.

Mrs. Von Nunerbein was heard in the "Asra," by Rubinstein, which she delivered with intelligence and vocal purity. Brahms's song, "Wie bist du meine Königin," was sung by Hector Orpheus with feeling and resonant tones. Miss Holt, soprano, sang the aria from "Cavalleria Rusticana," by Mascagni, in delightful manner, and Elsie Epstein disclosed a luscious dramatic soprano in the "Patria mia," from "Aida."

The quartet from "Rigoletto" was sung by Miss Barondess, Mrs. Silver, Mr. Kepner and Mr. Orpheus, and in the "Lucia" sextet Miss Barondess, Mrs. Von Nunerbein, Mr. Wepner, Mr. Coster, Mr. Orpheus and Mr. Samoiloff participated. Mrs. Silver, who sang in the quartet, has a sympathetic mezzo-soprano voice and notable range. Mr. Coster sang "Cielo e Mar," from "La Gioconda," and "La Donna e mobile," from "Rigoletto." He has a lyric tenor voice of much promise.

By special request Mr. Samoiloff, the instructor, sang a Russian ballade by Lyschin, words by Heine, "Ein Weib," which, for beauty of tone and resonance of voice, variety of coloring and dramatic force, was entirely worthy of the tumultuous applause it evoked. Samuel Wechsler played violin solos by Wieniawsky and Gossec with good technic and intelligence. Mrs. Okun accompanied all the singers with discretion and tact.

AMERICAN PIANIST AND PETS SHE BROUGHT HOME



Wynni Pyle and Her Pommeranian Dogs.

Besides the laurels she won through her artistic work in Berlin last season, Wynni Pyle, the Texas pianist, brought two very interesting pets, Pommeranian dogs, when she arrived in New York recently on the Koenig Albert. Miss Pyle is now in her native State, spending her vacation, but she will return to Berlin early in the Fall to resume her concert work in Europe.

The club plans to give monthly performances next season, some of them operatic and in costume. Its musical director, Mr. Samoiloff, who has brought out the voices of all the singers mentioned, has shown remarkable ability as a teacher. The Samoiloff Musical Club will open the next season on the first Tuesday in September.

Pupils' Recitals in Providence

PROVIDENCE, June 27.—Numerous pupils' recitals have been given during the last week, and notwithstanding the excessive warm weather large audiences have been in attendance. Blanche May Atwood, who has studied abroad with Leschetizky and Godowsky, and also with Mme. Avis Bliven Charbonnel, gave a recital for her pupils at Churchill House, Wednesday evening, which was most enjoyable. Friday morn-

ing, at the Churchill House, Frederick Very, another pupil of Mme. Charbonnel, gave a pupils' recital, and all of the twelve numbers of the program were delightfully rendered. The pupils of G. Raymond Ladd were heard in a violin recital Wednesday evening, at Mr. Ladd's studio in Butler Exchange. Robert N. Austin, cellist, assisted, and his fine playing was a feature of the evening.

Harriot Barrows's pupils appeared in recital Tuesday evening. Some of Miss Barrows's pupils have accepted church positions in Providence and vicinity, the latest engagements being those of Hope Sessions, contralto soloist at the Union Congregational Church, and Edith Glynes, soprano soloist at the Beneficent Congregational Church.

Rita Fornia's Plans for Next Season

Rita Fornia, the Metropolitan Opera House soprano, who sailed for Europe last week, is now in Paris conferring with Messrs. Gatti-Casazza and Russell regarding the rôles she will sing next season in New York and Boston. In London Mme. Fornia will appear in a concert program with Georg Henschel. Besides her operatic work, including forty appearances in this country next year, Mme. Fornia has been engaged by R. E. Johnston for a concert tour with Mario Sammarco, extending to the Pacific Coast and including Denver, Omaha, Lincoln and other cities en route.

A Musical Treat Coming

"Prepare for a musical treat," writes an American woman from Munich. "It may not come to you this season, but some day Georg Jarno's new operetta will be presented in New York, as it was here last night at the Gartnerplatz Theater, and that will be the treat. 'Das Musikantenmadel' will have to be named anew for America, but the music will appeal to all. The book, by Buchbinder, is good, and can be translated without as much loss as similar works usually sustain. But the music will be the treat. It is only a day old, and the boys—old and young—are already whistling its catchy numbers."—New York Tribune.

FLORA WILSON WINS ALL HEARTS IN IOWA

Pays First Visit in Several Years to Three Cities and Completely Captivates Her Audiences

Flora Wilson, the soprano, won all hearts at her concerts in Vinton, Ames and Traer, Ia., last month, and was acclaimed as one of the most delightful singers ever heard there. Miss Wilson is a native of that part of the country, but had not visited the vicinity for a number of years, so the surprise occasioned by her remarkable achievements was proportionately intensified. Miss Wilson, in addition to her vocal abilities, is gifted with a skill for arranging interesting programs, of which so few artists possess the secret. Far from confining herself to one particular type of music, she varies her list of offerings with selections of widely different character, ranging from the brilliant and ornamental to the deeply emotional.

At these appearances she gave the "Shadow Song," from "Dinorah"; "Ah, fors' e lui," from "Traviata," the waltz song from "Romeo and Juliet," Chaminade's "Villanelle," works by Massenet, "Annie Laurie" and several other Scotch folk songs, and German numbers by Haydn, Bohm and others. In the florid numbers the brilliancy of her execution was dazzling, and she reached high E and F without the slightest show of difficulty. The German and the Scotch songs were sung with a beautiful quality of voice and fine regard for their sentimental aspects, while nothing more refined and dainty could be imagined than the manner in which she gave the numbers by Massenet and Chaminade.

Miss Wilson is an artist gifted with brains as well as voice, a combination essential to success at this stage of musical evolution.

New England Conservatory Closes Its Most Prosperous Year

Boston, June 27.—The New England Conservatory of Music closed last Wednesday, after completing the most prosperous year in its history. A large registration has already been made for next year. There will probably be a number of important additions to the faculty, announcement of which will be made in August or early in September. The school will open for the Fall term September 15.

Ralph L. Flanders, general manager of the Conservatory, left Saturday for his camp in the Maine woods, accompanied by a party of friends. Later in July Mr. Flanders will join his family at their Summer home at Bayside, Me., and with his family will return to his camp for August.

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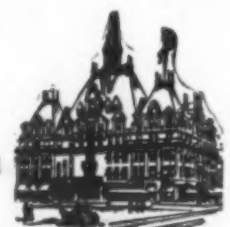
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New York, July 2, 1910

THE DE-WAGNERIZATION OF WAGNER

The translation of Wagner's music dramas into poetry by Dr. Oliver Huckel, as announced in current literary reviews, is another evidence of the world's resentment against Wagner, and its attempt to get the substance of what that great creator bestowed upon it, with an elimination of the Wagner personality.

Wagner was animated by one tremendous idea—to produce an all-powerful art form, the music drama. The world appears to be made up, in great part, of people who paradoxically believe in Wagner, but not in the music drama; they want what Wagner had to give, but they don't want to take it in his way. And so we have Wagner in concert form, Wagner with cuts, Wagner for children, Wagner's poems in free translation, etc. Everything, in fact, but straight Wagner. The very vivisection which Wagner labored to exterminate is now practised upon his work by posterity.

Dr. Huckel's aim is not to make an acting version, but to produce a purely literary work in narrative epic form, and without any relation to the music. That which in Wagner's works is given in the stage directions is also transformed into poetic narrative.

It is difficult to perceive the practical or ideal value in all of this. Nowhere can we get the essence of Wagner so strongly as through the Wagner music drama. There the whole man is expressed, both the good and the bad of him. The epics from which Wagner derived many of his ideas exist in a stronger and more rugged form than that in which a modern litterateur could possibly put them. If a writer has it in him to furnish the world with epics, there are still subjects which have not yet been greatly exploited in poetry, and it would seem more practical to develop such subjects, rather than to go about the de-Wagnerization of Wagner. Wagner will stand or fall by his own work. No bolstering him up, or presenting of choice bits from his work is going to do any good to the Wagner cause.

As to Wagner's music dramas, sufficient unto the music is the text thereof, and those who want to know what Wagner was talking about will do best to read what he wrote.

Dr. Huckel would confer a greater boon upon humanity by making a perfect English singing version of the Wagner texts.

A PROPHET OF ARTISTIC REVOLUTION

Artistic revolutions which Emerson, the Seer, foresaw with crystal vision from cold mountain peaks, America is now working out in the heat of struggle. The nature of that struggle is depicted in a recent issue of the *Conservator* by one of the younger poets, James Oppenheim. Most that he says concerning poetry in America to-day is equally applicable to music; and, in fact, he brings musical evidence to bear upon his arguments.

His whole point is that poetry and the arts are not alive if they do not reflect the modern day and speak to the modern man. He is the apostle of dissonance. "What other poet than Walt Whitman," he says, "reflects nineteenth century America; its struggling democracy, its plain occupations, its noise and chaos and dirt, its thrilling ideals?"

Mr. Oppenheim says he can go to his Homer for Greece; to his Shakespeare for Elizabethan England; and that Tennyson addressed the college and Milton the church. He points out the democracy and industrialism which followed upon the heels of these earlier epochs, and shows ways in which the arts also followed, becoming socialized, touched with the recognition of human values, with the dominant chaos of the age. He writes:

Take note of Wagner in music—the tremendous break with the past; take note of Richard Strauss to-day. Here you find the discords of the age, the stress and ugliness, but all blended into tendencies that lead the race out to something greater than we have yet dreamed.

True as it is that artists to-day are not alive if they are not reflecting the unrest and chaos of the age, it is equally true that even the nature and quality of unrest changes, and that we are not to imitate indefinitely those who first proclaimed an awakening democracy in art. Mr. Oppenheim recognizes this in saying that while Walt Whitman was, in American poetry, the prophet of this democracy, later poets must build with greater strength, delicacy, and clarity, as the modern locomotive is a refinement of the older types.

The creative development of music in America will not be fully alive until it, along with the other arts, has awakened to the great social and industrial unrest of the age. This is no time in America to be imitating the polished refinements of the European art of earlier times. The complete failure to do this satisfactorily is, in itself, virtually a proof of the untimeliness of any such effort.

Critics should not lament the absence of refinements and perfections of this nature in American musical art to-day. They would have great cause to lament, on the other hand, if there were less evidence in America of the present period of rough struggle and experimentation. There is a big lesson for the American composer in the following words of Mr. Oppenheim:

If we really express our age, there are thousands on thousands eager to hear us, for we are expressing the passions and dreams of our own audience; we are putting into words what they have found inexpressible. The critics of every age have sent up the same wail; let us meet it with the same answer: real poetry.

WANTED—A NEW TYPE OF PIANIST

It is now the time of year to ask the annual question. Why is it that pianists do not put new or little heard works on their programs? in the hope that some of them will be influenced to do so next season. Persistence in this interrogation may stir a more active soul here and there to think the matter over and make some headway.

A recent issue of the *Nation* contains the following:

Ordinary pianists do not succeed in concert halls, because there is too much sameness in their playing, no variety, no novelty, no expression. The better class of pianists often fail to draw large audiences simply because there is too much sameness in their programs. One would think that, instead of several thousand good piano pieces, there were barely a hundred in existence.

Pianists seem to incline to a division into two general classes—conservatives of high technical development and radicals of lesser technic. Why matters should distribute themselves in this way it is a little difficult to say. It may be that the pianists of very high technical development have been so long in close association with the older artists and the schools of Europe, that they follow tradition very closely in their programs, and introduce innovations only with the greatest reluctance. On the other hand, it may be that the pianists of lesser technic and schooling are such because they have less will to develop in that direction, their desires being more to think out into new musical fields. Not depending so much upon technic, they need to place all the more dependence upon novelty of programs, and such pianists are apt to become as extreme in their radicalism as the others are in their conservatism.

It is ardently to be wished that a pianist of a new type would arise, one who should lead the race of pianists to larger and more perfectly balanced ideals. Great pianists are not wanting who occasionally give interesting or valuable novelties; but there is still a step to be taken before such a one shall make pioneering and expansion, as much as he does the perfect presentation of known masterworks, a basic and equal factor in his plan.

Such a progressive pianist might well build his programs upon foundation stones taken from the "bare hundred" works now to be found on standard piano programs; but he should sufficiently credit his audiences with a desire for progress and expansion to give a goodly proportion of the remarkable and beautiful musical thoughts that are coming to birth in Russia

and in France, as well as of the delightful, colorful and characteristic expressions of other countries.

It does not increase one's artistic stature to cling exclusively to a few accredited masterpieces. It is, in truth, a confession of weakness, and shows that the artist does not consider himself capable of enveloping all that he does with the magical spirit of art.

A MODEL GRADUATION ADDRESS

A little classic in its way is the graduation address delivered by Walter Spry to the graduation class at his piano school in Chicago, and which is reproduced in the present issue of *MUSICAL AMERICA*. Simple in language, concise in form, and large in its thought, it is much more effective than an elaborate address could possibly be.

In placing strong individuality at the head of the list of prominent characteristics of his pupils, Mr. Spry is well in line with one of the most progressive tendencies of the time. Insistence upon a sound foundation of both theory and practice, and upon catholicity of taste, follow well as reminders of what is necessary for the attainment of solidity and breadth.

Nor could this terse address have a stronger climax than the final insistence upon music as a social art, and upon musical ability as something to fit one for association with one's fellow men.

Mr. Spry's little speech should be printed in a pocket edition for the use of pupils generally.

The Metropolitan Opera Company has conquered operatic Paris. Negotiations are now in progress for a season on Mars.

Are Philharmonic concerts "exercises or shows?" Brooklyn will soon decide this weighty question for us.

PERSONALITIES



Always Sure of a Crowded House

It is said that Geraldine Farrar and Enrico Caruso enjoy the distinction of being the greatest magnets, from a box-office point of view, in the operatic world. The above snapshot shows them, arm in arm, aboard the *Kaiser Wilhelm II* during their recent transit to Paris.

Macmillen—Francis Macmillen is a great lover of the compositions of Carl Goldmark. He will play the Goldmark Violin Concerto on his American tour next season.

Franko—Sam Franko, who has done much through his concerts of old music to acquaint New Yorkers with compositions out of the beaten track, is spending the Summer at his villa in Blankenburg, Thüringen. Several of his pupils, including Emily Gresser, who made such a pronounced success last season at her recital, are with him.

Puccini—Giacomo Puccini, the composer, has become a particular friend of William K. Vanderbilt and Mrs. Vanderbilt during the Metropolitan Opera Company's season in Paris. Puccini has been a frequent guest in the Vanderbilt box at the Châtelet.

Robyn—Alfred Robyn, the organist and comic opera composer, is a genius in the matter of satire. He intends, as soon as his leisure permits him to devote his time to it, to compose a play satirizing the methods of inefficient singing teachers. The hero is to be a gifted young singer from Denver, Col., whose vocal career is effectively terminated by a number of singing professors, each of whom classify and treat his voice in a widely different manner.

A NOTED ENGLISH WOMAN COMPOSER

Mrs. Amy Woodforde Finden's Song Cycles Have Made Her Name Almost as Well Known in America as in Her Home Country—Her Love of Poetry and of Orientalism

LONDON, June 11.—Mrs. Amy Woodforde Finden's "Indian Love Lyrics" and "A Lover in Damascus," those two popular song cycles, have made her name almost as well known in America as in England, her home. Yet, although these are her best known works, she has written a number of other songs which are equally deserving of notice.

Mrs. Finden was born in Chili, South America, of English parents, her father being the British Consul of the South



MRS. AMY WOODFORDE FINDEN

American town in which the future composer was born. Her mother was a fair amateur pianist, but it was from her mother's parents that Mrs. Finden probably inherited her talent. The maternal grandmother had sixteen children. All of the daughters were given piano lessons as a matter of course. Their mother had so sensitive a musical ear that she could tell instantly from any part of the house which one of her many daughters was playing the piano simply by the difference in touch. This grandmother's husband was a poet, which fact doubtless increased his granddaughter's feeling for rhythm. In fact, Mrs. Finden has frequently assisted in writing the lyrics of some of her own songs.

"Poetry has a great effect upon me," said she in a chat with the writer in her pretty London drawing-room. "I remember that one little book of verses which fell into my hands not long ago made such an impression upon me that in ten days I had set five of the poems to music."

Mrs. Finden studied composition but little, at least as a separate branch of music. She had a very excellent piano teacher, however—Adolf Schlösser, of the London Royal Academy, who combined a considerable amount of harmony and instruction in musical form in teaching the piano pieces studied with him. At twelve Mrs. Finden was considered a remarkable little pianist, although she says she could not have been compared with the present-day youthful prodigy. At nine she composed a song, and at fifteen a waltz for piano which won some popularity.

Through her marriage Mrs. Finden became familiar with the East, which has always had a marked influence on her work. Her husband, an army officer, was for some years stationed in India, and she traveled extensively over that country.

One song cycle, "On Ghelem River," a Cashmere cycle with a story running through the set of verses, brought her a gratifying compliment. The words are by a friend of the Findens, Major Fraser, also an officer in the Indian army, who has written other lyrics for the composer. He was at one time aide de camp for the Lieutenant Governor of Burmah, and during his tenure of this post the Princess Marie Louise of Schleswig-Holstein visited India. At one of the entertainments given in Burmah in her honor this "Cashmere" cycle was sung. The Princess, who has a passion for the East and things Eastern, was delighted with it, asked about the composer, and declared that she wanted to know her. Soon after Her Highness returned to London Mrs. Finden, who was then living in the metropolis, was invited to her house for luncheon, and remained for most of the afternoon playing her compositions to the Princess. This was but the beginning of a delightful friendship.

One of Mrs. Finden's cycles, "The Pagoda of Flowers," is dedicated to Her Highness. It is decidedly an elaborate composition, being written for four solo voices, with quartets, trios and duets, as well as solo numbers. An abbreviated edition for the two lovers (soprano and tenor), omitting the other numbers, is also published.

Mrs. Finden composes at the piano, but declares that musical ideas occur to her often in the most unexpected places, as, for instance, in the streets, while busy about quite unmusical matters. These ideas she afterward elaborates at the piano, although frequently she has mentally added the harmonies before ever beginning to write them down.

A new cycle to a set of lyrics by the American poet, Charles Hanson Towne, was sung at Mrs. Finden's concert in London last month, on the program of which there figured another American, Helen Mar, the reciter. Mrs. Finden has never met Mr. Towne, although they have corresponded for several years, and a recent photograph of him is conspicuous in her drawing-room, but she is warm in her praise of his verse.

Another cycle, which does not seem well known in America, is a set of five little Japanese songs. Among separate songs are two—"O Flower of All the World" and "White Sentinels"—which the composer puts among her own favorites. The words of the latter, by Major Fraser, embody a pretty thought. A stranger is approaching a village in Cashmere, when he sees these "white sentinels" before him. Drawing nearer he discovers that they are irises, and, when still nearer, that they stand sentry over the graves of the village dead.

The accompanying photograph gives a very good idea of Mrs. Finden. She has dark brown hair, dark eyes and a genial, charming manner, with none of that striving for originality in dress and appearance too often degenerating into freakishness, which characterizes some composers and musicians. She is quite unaffected and natural, with the manners of a thorough woman of the world. ELISE LATHROP.

Mme. Chilson-Ohrman to Spend the Summer in Europe

CHICAGO, June 20.—Mme. Luella Chilson-Ohrman, whose successes during the past three seasons have been among the most noteworthy of those of any Western soprano, sails on Saturday on the *Kaiser Wilhelm der Grosse*, North German Lloyd, for Europe, where she will spend the Summer in perfecting her programs for next season. Her stay will be divided between

The Pianola, the Future Educational Force in Music.

By HENRY J. WOOD

Conductor of Queen's Hall Orchestra, London

[Continued from MUSICAL AMERICA, June 18]

To say to the student, or the average music-lover: "You must not study a Mozart symphony apart from its orchestral interpretation" seems as unreasonable as to forbid a man who has no opportunities for classical education to read a translation of Aeschylus, or to deny us the pleasure of a photograph of *La Vierge aux Roches* because we cannot possess the original.

Those who have heard the whole series of Beethoven's symphonies in innumerable interpretations by the best orchestras do not, perhaps, need to hear them on the Pianola. But these are only a small minority of the mass of music-lovers who may live and die without the chance of hearing them frequently. And when the opportunity does come, how far more enjoyment they will derive from the orchestration if the symphony, as a whole, has already become a familiar friend to them!

As a self-educator we can hardly exaggerate the value of the Pianola. With a few hours' practice it brings within the reach of the unskilled amateur music which he could never hope to touch in any other way. At the same time, it is a mistake to imagine that this mechanical contrivance is quite unresponsive to the influence of personality, or that there is nothing to be learnt regarding its

manipulation. It is one of its own mysterious secrets how far more sympathetically it replies to a practised player, who is also an artist, than to the player who has no musical knowledge whatever. I am glad to say that I know several professional pianists who are using the instrument in the preparation and study of their concertos and for working up their recital programmes. They have assured me that it saves them time and unnecessary fatigue. They are able to repeat technical passages over and over again, at various speeds and all gradations of tone. It is also an excellent aid to memory, and in a few years, when the last vestiges of mistrust have passed away, we shall find professional students working in amity with this wonderful invention.

But, after all, it is in the impulse towards higher musical aspirations among the uneducated or half-educated masses that we may look for the Pianola to exercise its most valuable and lasting influence. Among the bulk of the lower middle classes, in which the standard of musical taste is still regrettably low, it should do much to cultivate a love of better things. It may even succeed in ousting the most commonplace type of so-called "light" music, and replacing it by worthy productions; for a great deal of this kind of trash is played because it is easy and within the manipulation of that large section of society who "play a little."

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studies with Jean de Reszke, in Paris, and a course in oratorio work in England. Mme. Chilson-Ohrman's oratorio work has been so well received during the past season, notably so in her Canadian engagements, that she intends to take time developing her special aptitude in that line. She plans also a program for afternoon recitals, made up of some of the best of the Scotch, Irish, Old English and French folk songs, and another program of the classical German *lieder* and French chansons, for which she is so eminently fitted to excel both by voice and by charm of personality. C. E. N.

Cecil Fanning to Sing at Maine Festival for Third Time

Cecil Fanning has been engaged to sing the part of the *High Priest* in the two performances of "Samson and Delilah," to be given at the Maine Festival, which will be held at Portland and Bangor next October, from the 6th to the 12th, under the direction of W. R. Chapman. The fact that this is the third time Mr. Fanning has been engaged for this festival indicates the extent of his popularity. Besides singing in the Saint-Saëns work he will be heard also at two of the afternoon concerts of the festival.

That Mr. Fanning's unusual ability to interpret songs is appreciated by American composers is shown by the fact that compositions have been written and are being written for him by the following com-

posers: James H. Rogers, William G. Hammond, Henry Holden Huss, Campbell Lipton, Marshall Kernochan, Justif Leroy Harris, Harriet Ware, Charles Ferry and Victor Despomier. Mr. Fanning is also gaining a reputation as a librettist, the G. Schirmer Music House having accepted two of his librettos, "Lie Olief" and "The Wounds of Christ."

A Titled Opera Singer

BERLIN, June 18.—The Royal Opera has acquired a new singer, who owns a title and an American wife. He is Baron Kleydorff, formerly adjutant to the Grand Duke of Hesse-Darmstadt. Wearying of court life, he devoted himself to the stage, and made a tour of America, singing in opera under Henry W. Savage. While in St. Louis he married a daughter of Mr. Busch, the brewer. His stage name is Egenieff.

FOR SALE—The well-known German monthly musical periodical "Allgemeine Saenger & Musik Zeitung," said paper being the official organ of the association of German Choir Directors of America, and having a good circulation, as well as substantial list of advertisers. This paper is a paying proposition, and is for sale only on account of the illness of its present proprietor, who will consider any reasonable offer addressed to him. Dr. Herman Schorcht, 988 Main Street, Buffalo, N. Y.

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ECHOES OF MUSIC ABROAD

(Continued from page 11.)

in derision. "Another will tell women, kindly but firmly, as befits one of the superior sex, that she is much too excitable to have the necessary control over her ideas and emotions that highly original work in art or science requires. This theory conveniently ignores the fact that hundreds of thousands of women are superior to the average man in bodily and mental health and in self-control, and that many masculine geniuses have been weaklings, invalids, or unmistakably unbalanced—if not, at times, actually insane.

"Then, again, there is the investigator who decides that musical creation is the product of a certain 'active'—that is, masculine, psychological state, and that women, being 'passive,' musical creation is, of course, beyond them; which looks rather like saying that men are creators because they are men, and women cannot be creators because they are not men! The progress of women in other departments of thought and work that were once held to belong exclusively to men must make us doubt whether there is anything in their physical or mental structure that will perpetually prevent the sex from producing a great composer."

Mr. Newman reminds us that until quite lately women have not had the same social and economic advantages in the study of art that men have had. They have found difficulty in some countries in being admitted at conservatories. Even to-day the more successful of them are handicapped in a way that men are not. Many publishers, for instance, look askance at women's scores, so that the composers have either to adopt masculine pseudonyms or to dupe the publishers or the public by suppressing their Christian names. And there are more serious economic obstacles with which they have always been confronted.

"In art good work can now and then be done for a short time under conditions of poverty, but not often and not for long. A composer must either live on his work or have some other means of livelihood that will leave him free to compose. Most of them have either had to support themselves during their earlier years of work by undertaking some official duties, or by the funds of a patron. No such opportunities were open to women. What aristocratic patron ever did for women what was done for Gluck, Beethoven and others? What posts were open to women? They could not be organists, like Bach and César Franck, nor opera conductors, like Wagner (in his early days) and Weber, nor directors of a nobleman's music, like Haydn. They could not even live a bohemian life, like Schubert. A man may be poor and awkward and still be received in 'ood artistic society, but a woman who was as poor as Schubert, and lived his kind of life, would be cold-shouldered everywhere.

"All things considered, then," so runs the summing up, "the wonder is not that women should have produced so few good composers, but that they should have produced any. Hampered as they have been in their musical education, in the means of supporting themselves during their early years and in gaining a public hearing. . . . At all events, until women composers have had the opportunity of working for a few generations under the same social and economic conditions as men composers, and have then failed to produce a work of unmistakable genius, it is surely the most superficial dogmatism to say that they have no creative gift merely because they are women."

And yet there are those who would have us believe that the age of chivalry is past!

IN order to round out the week, Albert Carré has deferred the closing of the Paris Opéra Comique, scheduled for the last day of June, until this Saturday. Already announcement is made of what may be expected at this institution next year—the experienced observer is careful to keep his expectations well trimmed, but the basis at least is provided by this program drawn up by Director Carré for the fourteenth and last season of his present contract.

First of the Autumn novelties will be Ernest Bloch's "Macbeth," with Lucienne Bréval as the somnambulist *Lady Macbeth*, to be followed by Trépard's "Céleste" and Maurice Ravel's "L'Heure espagnole," serving as the composer's *début au théâtre*. "L'Heure espagnole" will be given

with Saint-Saëns's three-act "L'Ancêtre," as yet unknown to Paris. Then will come Albéric Magnard's "Bérénice," Coquard's "Isdrinning," Pons's "Le /oile du Bonheur" and also "La Jota," a new work by Raoul Laparra, of "Habanera" note. The end of the season is reserved for Massenet's "Thérèse," which, though not yet heard in Paris, is one of the most popular of the composer's works in Southern France, and for Claude Debussy's "Tales of Poe"—"The Fall of the House of Usher" and "The Devil in the Belfry," provided they are completed in time. No mention is made of a possible Charpentier *première*—"La vie d'un poète" seems to be a slow growth.

THEY still cling to their tonic sol-fa in choral England, and every now and then, as if doubtful of enduring local loyalty to it, some enthusiast comes forward in its defence.

Dr. Henry Coward has had the latest word. "What gives first-rate choirs like that at Sheffield a flavor different from others?" he asked the other day. "It is the rhythmic power, the vigor and beauty of rhythm. Tonic sol-fa developed it." A question and solution that are doubtless equally satisfactory both to Dr. Coward and to the members of "first-rate choirs like that at Sheffield." But had this conductor ever heard Toronto's Mendelssohn Choir he would have come in contact with a "vigor and beauty of rhythm" that would have created a novel sensation in him, to judge by the singing of a Sheffield choir he and a Montreal impresario brought over to Canada a year or so ago, and yet the tonic sol-fa has played no part in the training of the Canadian chorus.

Continuing his argument, Dr. Coward maintained that a subconscious power was developed in the learner who had "strong and weak accents" impressed upon him. Just as the boy who was first taught copper-plate writing developed a free hand, the tonic sol-faist learned freedom of rhythm. Singing notes firmly, in time and with rhythm, the tonic sol-faist had a foundation on which he could add artistic elements. How could a choir sing well if it had not mastered the notes, time and so on? Cases had been known of non-readers getting fine effects, but they only learned a piece by parrot-like repetition. Rising conductors were mostly sol-faists, many were dual notationists. It was a great advantage to be able to give instruction in tonic sol-fa, and, when difficult intervals were met with, to give the sol-fa names. The singer from one notation was the complement of the other, and he himself welcomed singers from both notations."

AFTER her return to Europe from Buenos Ayres, Maria Gay will be a "guest" at the Royal Theater in the capital of her home country before sailing for her second season in Boston. Among her associates in Madrid will be Beatrice Wheeler, the Boston mezzo-soprano, whose professional experience has been gained thus far in the larger Italian cities. Rinaldo Grassi, the Metropolitan's "boy" tenor of two seasons ago; Charles Rousselière, who has attained the proud distinction of becoming what his fellow-Frenchmen consider an ideal Wagnerian tenor since his single season at the Metropolitan, and Riccardo Stracciari, the baritone, are engaged for the same company.

A WITNESS in a provincial court in England the other day described his trade as that of a "music smith." Pressed for fuller particulars, he explained that he made the iron frames for pianos. While a vote of thanks is due him for this new vocational name, he and his fellow-frame-makers should not be permitted a monopoly of it, for there are two or three pianists, called such by courtesy, before the world to-day who, if Truth received her rights, would have the term "pianist" removed from their billboards and programs and the more accurately descriptive "music smith" substituted. J. L. H.

Louise MacKay, the American soprano, who has been winning success on the concert stage in Germany, began her career in Toronto, Canada, where she was well known as a church soloist.

Leo Blech's "Versiegelt" was given an enthusiastic reception in Stockholm recently.

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CHICAGO, June 27.—The man for an emergency is the reputation that William Beard has gained for himself in this city. Whenever an organization is bereft of an important soloist and some one is needed to fill the breach at the last moment, and without preparation, Mr. Beard is very likely to be the man sought for. He never fails to "make good."

When Mr. Beard first came to Chicago he was called on by the Apollo Club to take the place of a soloist who had been regularly engaged and who was incapacitated at the last moment; he responded at once, sang two entirely new works and shared in the honors of an excellent performance. The following season the same organization called on him on the day preceding its regular concert to sing the bass-baritone rôles in Rossini's "Stabat Mater" and Max Bruch's "Frithjof." Mr. Beard arose to the occasion, as expected, and, according to the press reports, accomplished his work as though he had been rehearsing for weeks. A season or two ago the Metropolitan English Opera Company had advertised "Tales of Hoffmann" for some time, but the regular baritone failed the management at the last moment. Mr. Beard came to the rescue and learned the opera from Friday afternoon to Monday night. He sang the triple rôles with the finish of one long accustomed to them.

On numerous other occasions Mr. Beard has accomplished similar feats of musicianship. Last week the Aborn Opera Company wanted a baritone to alternate with its regular man in the rôle of Amonasro in "Aida." Beard was called on Friday for a performance on Sunday night, but was not able to sing with the company before Tuesday night on account of professional work away from the city. At the Tuesday performance he sang the part unfalteringly and with marked power and distinction.

Mr. Beard occupies a most useful position in the musical coterie of Chicago, and is in steady demand for concert, oratorio



WILLIAM BEARD

Chicago Bass-Baritone as "Amonasro" in "Aida"

and recital work. In oratorio he sings with authority, and his song recital programs are a source of great pleasure. He spends his spare time at the Chicago Conservatory teaching, and has a number of out-of-town pupils with him for the Summer. He will take most of his exercise this Summer on the golf links in and about Chicago; he is a golf crank, and plays a good amateur game.

Ellen Yerrinton Off for Europe

BOSTON, June 27.—Ellen Yerrinton, pianist and teacher, sailed last Wednesday on the Canadian for Europe, where she will spend the Summer. Miss Yerrinton will visit various important cities and will also spend much time in the mountains of Switzerland. She plans to do some work on her repertoire for next season, but will spend the greater part of her time in travel

for pleasure. Miss Yerrinton closed a successful season with a large class of pupils, and was also heard in a number of concerts and recitals. D. L. L.

Opera with a Cigarette Theme

Wolf Ferrari's latest opera, "Suzanna's Secret," was sung not long ago in Leipsic. The secret suggested by the title is the heroine's love for cigarettes, which her

husband cannot tolerate. Whenever he smells the faint odor of cigarette smoke in his rooms he concludes that his wife has had a visitor, and this leads to two exciting scenes of jealousy in the opera, which lasts for forty-five minutes. There are only the smoking lady and her husband and their dumb servant to carry on the intrigue of the operetta, which is said to be supplied with very delightful and expressive music.

MUSIC IN PORTLAND, ORE.

Recital by Pupil of King Clark—Marriage of Operatic Soprano

PORTLAND, ORE., June 16.—Mary Adele Case gave a recital on Sunday afternoon at Masonic Temple, and moved her audience to enthusiasm. Miss Case returned last year from Paris, where she studied with Frank King Clark. Her voice is a full, rich contralto, and her singing on Sunday exceeded the expectations of her friends. She was in superb voice, and showed herself a true artist by the intelligence with which she interpreted her difficult and varied program.

An event of great interest to musical Portland was the marriage yesterday of Elizabeth Harwas to Raymond A. Sullivan, a prominent attorney of this city. Miss Harwas was for six years the soprano at St. Lawrence Cathedral, and the wedding was solemnized there. Her early musical education was gained under Mrs. Edward Alden Beals, who later accompanied Miss Harwas to Italy for operatic study. After three months' coaching in Milan with Maestro Cesar Rossi, Miss Harwas made an operatic début at Turin, under the name of Elizabetha Bettini, afterward singing in many of the larger Italian cities and closing her tour at Trieste, Austria. Returning to America, she signed with the Boston Opera Company, and was to have sung the rôles of *Tosca* and *Aida* last season, but her début had to be postponed, owing to illness. The wedding is the outcome of a romance begun several years ago, and will result in Miss Harwas's retirement from her operatic career.

Its annual reception and concert was given on Monday evening by the Monday Musical Club, the program being rendered by Mrs. Elfrida Heller-Weinstein, Mrs. May Stowell, Mrs. Lulu Dahl Miller, Thomas Dobson and Essie Block. H. C.

Anna Ziegler Announces Eight Weeks' Course for Summer Pupils

Anna Ziegler, the vocal instructor, of New York, will begin her season of Summer teaching on July 6 at her Summer residence in Brookfield Center, Conn., teaching for a period of eight weeks. She will still, however, devote Mondays to her pupils in New York. Her series of quartet evenings, preparing artists for church positions and concert work, started on June 13. The Summer course comprises a complete teaching of the fundamental principles of breathing, tone production, resonances and acoustics and the application of all of these during continued speaking to an audience, and especially in singing. It will include one weekly private lesson given by Mme. Ziegler, and one weekly class lesson. The climatic conditions of Brookfield are especially favorable to the vocal organs. The country is very beautiful, and there is an intellectual atmosphere beyond the ordinary.

The Prologue to Vittorio Gnechi's "Cassandra" was recently given its first performance in Milan. This is the opera which some critics accused Strauss of using in "Elektra" after seeing the manuscript score.

FRENCH OPERA AT THE METROPOLITAN

Andreas Dippel Announces Selection of Répertoire and Artists

Before sailing for Europe last Tuesday, Andreas Dippel announced the plans for the season of French opera at the Metropolitan Opera House to be given by the Chicago Grand Opera Company, beginning Tuesday evening, January 24. It will be a series of ten Tuesday evening performances, selected from the following repertoire: Massenet's "Thais," "Le Jongleur de Notre Dame," "Hérodiade" and possibly "Manon"; Debussy's "Pelléas et Mélisande," Bizet's "Carmen," Charpentier's "Louise," Saint-Saëns's "Samson et Delila" and Offenbach's "Les Contes d'Hoffmann."

The usual opera prices will prevail, and subscribers to the regular season will have the privilege of obtaining first choice for this series. Subscriptions must all be in before August 15. The subscription for the general public will begin one month later.

The artists to engage in these series will include Mary Garden, who will make her first appearance as *Carmen* here; Emma Kousnietzoff, the young Russian soprano who has achieved success as *Salomé*; Marguerita Sylva, Lillian Grenville, the young American soprano who has met with success abroad as the heroine of "Quo Vadis," as *Thais* and *Mélisande*; Carolina White, an American lyric soprano; Alice Zepilli and Tina d'Angelo. Among the tenors will be Charles Dalmorès, Amadeo Bassi, Nicola Zerola, John McCormack, who will make his first appearance here singing in French; Paul Warnery, a young French tenor who has frequently sung *Pelléas* and other modern French rôles in London and Paris; Maurice Renaud, who will be heard in some new rôles; Mario Sammarco, Hector Dufranne and F. Gianoli Galletti.

Caruso to Sing in Munich

MUNICH, June 18.—Enrico Caruso has been engaged to sing at the Royal Opera of Munich on October 5 and 11, and is to receive 12,000 marks for each performance.

The Colon Theater in Buenos Ayres opened its season with Spontini's "Vestale." The second production was Catalani's "Loreley."

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AUGUSTA
COTTLOW

REINALD WERRENATH

The nature of Herbert Spencer's elaborate theorizing led him, inevitably, into an inquiry concerning the origin of the art of music. The results of his conclusions were set forth in an essay entitled "The Origin and Function of Music," a work which first saw the light some fifty years ago. That it would call forth violent opposition from some quarter or other was inevitable and so Spencer soon found himself in contention with the ideas of Darwin on the subject—which he found little difficulty in overthrowing—Edmund Gurney, Dr. Wallaschek, and a number of others. One whose objections he never succeeded in satisfactorily encompassing was Ernest Newman, who interposed a brief criticism of the Spencerian theory in his "Study of Wagner." Spencer replied briefly to one or two points of Mr. Newman's comment in his late volume "Facts and Comments," but by no means succeeded in sustaining his case. In his present volume of "Musical Studies" Mr. Newman has returned to the attack and has demonstrated with a fairly satisfying degree of conclusions the instability of Spencer's arguments.

The gist of Spencer's theory is somewhat as follows: "Variations of voice are the physiological results of variations of feeling, since all feelings have this common characteristic, that they are muscular stimuli. The intensity of the feelings expressed will determine the quality of the tones, their loudness, pitch, timbre, width of intervals and rapidity. Excited speech merges into recitative, and this in turn merges into song." Thus "song originally diverged from emotional speech in a gradual, unobtrusive manner." Against this statement Mr. Newman argues that though such variations of voice do occur with the change of feeling "it does not follow that song took these peculiarities from speech." Spencer's method of reasoning is "to beg the question from the outset. . . . The resemblances between the external characteristics of speech and those of song are only what might be expected seeing that they are both phenomena of sound and sound can only vary in the ways indicated by Spencer. . . . The mere resemblance of song and speech . . . simply proves that they have certain casual phenomena in common. . . . Could not and would not song have had these peculiarities even had speech never been invented? . . . In asserting that song has grown out of speech Spencer argued too hastily from a mere analogy to a cause."

Mr. Newman then brings up the theory of Dr. Wallaschek, namely, that "the faculty of song and articulate speech are controlled by entirely different cerebral centers. . . . Children with aphasia are yet able to sing. . . . The faculty of musical memory may be destroyed without disturbing the other mental faculties. Consequently we express ourselves and hear in quite a different manner when we sing and when we speak." Spencer is also unaware of the fact that "the musician thinks with sounds, as the literary man thinks with words," as one M. Combarieu has remarked.

Spencer, it appears, complained that he was blamed "because in his book on the origin of music he did not include a conception of music as fully developed." "Since evolution is a continuous process," retorts Mr. Newman, "the theory of earlier music should not be at variance with all the main psychological features of later music." For "there is a great psychological and aesthetic gulf fixed between excited speech and song, not only between the speech and song of to-day, but between the ruder speech and ruder song of the primitive man. Music arises from a peculiar set of stimuli and peculiar organs of expression of its own, with which speech not only has nothing whatever to do now, but never had anything to do, as *fons et origo*."

"Why," continues Mr. Newman, "should we assume that for a man to express his feelings in tone he must first have invented speech, and then have developed the emotional side of this until it was able to cut itself loose and commence life on its own account by some process which is really unimaginable? . . . Men, whether civilized or savage, are susceptible to tone purely as tone, and . . . primitive organism takes pleasure in the relations between tones, as may be seen in the boy who

"Musical Studies." Second Edition. By Ernest Newman. John Lane Company. Review of essays continued from last issue.

NEW MUSICAL PUBLICATIONS

keeps on thumping two tin pans that happen to give out different sounds."

Music being, according to Spencer, the result of emotions, his theory would thus ask us to believe that "these elements sufficient of themselves to give birth to music remained dormant . . . for centuries untold, until man had evolved a fairly elaborate system of speech."

It is distinctly gratifying to discover a singing teacher who omits no opportunity to impress upon his pupils the fact that at this day the Rossinian receipt for success exemplified in the expression "voice, voice, voice," is no longer valid. Such a *rara avis* is Sterling MacKinlay, who in his highly interesting volume on "The Singing Voice and Its Training" has set forth with admirable lucidity a number of fundamental principles acquired at the hands of his teacher, Manuel Garcia. "If anyone enters on a musical career with voice alone, he will find himself in an uncommonly poor plight," aptly observes Mr. MacKinlay. "If he begins his career relying entirely on a voice, he will from the very first be absolutely subservient to the slings and arrows of outrageous climate."

A touch of cold affects the beautiful quality of the instrument on which he has staked his all—and where is he? The musical profession is indeed strewn with the shipwrecks of those who trusted in voice alone. . . . The singer needs ambition, enthusiasm and tireless energy. He can never know enough. Work, work, work! Study, study, study! Cultivate stick-to-it-iveness, as it has been called."

The qualifications of a singer Mr. MacKinlay gives as physical, intellectual and temperamental. The greatest of them all he very justly considers temperamental. One of the chief physical qualifications for a singer is an ear sufficiently correct for regulating pitch, thus enabling one to sing in tune, and for hearing and reproducing the various timbres of the voice. Absolute pitch is not a necessity, but relative pitch can and should be cultivated. Then there must be physical strength, good health, power of endurance and moderate habits. The singer must be a thorough musician, with the ability to play at least one instrument, a knowledge of musical theory and the greatest vocal and instrumental compositions, and he should have a broad general education, with the ability to speak two or three foreign languages. As for the temperamental qualifications, they are personal magnetism and charm, depth of feeling, instinctive imagination and soul. But these are qualities which must be innate.

The subsequent chapters treat of the various parts of the vocal mechanism—the lungs, glottis, pharynx and articulatory organs—and their uses and schooling. The writer's methods in the treatment of these organs are extremely clear and simple, based as they are upon those of his illustrious master. Contrary to the customary manner, he classifies voices as soprano, contralto, tenor, bass, etc., according to their individual timbres rather than to their range. "It is quite possible," he says, "for two voices to have identically the same compass and yet to fall under quite different classifications. . . . It is therefore essential for a singer to know the capabilities of his voice, and to look not merely at the top note of a song, but at the bottom note and at the general leaning of the melody."

A chapter is devoted to the "Art of Expression," a stage of singing which an artist to be successful must master. In his discussion of the devices by which variety may be secured he mentions tempo rubato, but in describing it falls into the popular error of believing the "time value to be displaced in the melody alone, the accompaniment being kept strictly to time throughout." Mr. MacKinlay is really too good a musician to have fallen lightly into so silly a mistake.

"The Singing Voice and Its Training." By Sterling MacKinlay. Cloth, 189 pages. Price, \$1.25 net. London, George Routledge & Sons, Ltd.; New York, E. P. Dutton & Co., 1910.

Adelina Patti never saw the inside of a church till the day of her marriage. Dr. Hanslick once saw her eating meat on Good Friday, and expressed his surprise that she, a Catholic, did not observe the chief Catholic fast day. She seemed surprised at what he said, and finally confessed that she had never received any religious instruction.



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SINGER, COOK AND HORSE FANCIER

Janet Spencer Has Been All Three, She Says, Telling of Her Hobbies

LONDON, June 18.—Janet Spencer, the contralto, is duplicating her American success here in London. The audience at her second recital was so large that MUSICAL AMERICA's critic was obliged to stand. Here is an American singer of fame who champions the American composer as many of her fellow-American singers do not, such names as Chadwick, La Forge, Beach and Rummel constantly appearing on Miss Spencer's programs.

Miss Spencer found time to tell me of one or two of her hobbies when I called at her hotel recently.

"When I was studying singing in Paris I learned to cook and also to judge horse-flesh," she said. "Queer combination of accomplishments, wasn't it?"

"You see, a girl friend was living with me at the time, and our cook was incompetent. So we decided that we would learn the art, and for two years we prepared our own food in good American style. We enjoyed it, too. I remember Friday nights were devoted to ice cream, and our guests used to end the evening by scraping the freezer of the last drop.

"As for the horse-dealing, we found that our cabs cost an awful sum, and so decided to buy a horse. We took a friend with us to the horse market. One animal, which wore blinders, pleased us much. We had about decided to buy, when our friend, who said he knew about horse-flesh, looked at the beast and roared with laughter. Our



JANET SPENCER

feelings were hurt, but more so when he whispered that our choice with the blinders was blind. We compromised on a horse that cost us \$45, and made a good bargain."

Miss Spencer's plans for the Summer include a period of rest at Reichenhal after a visit to Oberammergau.

"And then," said she, patriotically, "back to God's country!"

I asked about her ideas of marriage and what advice she would give those contemplating the step. She said merely, "Look carefully and long, and think hard." Could advice be better? EMERSON WHITHORNE.

NEWARK RECITAL SERIES

Pianists and Singers Perform Under Direction of Louis Arthur Russell

NEWARK, N. J., June 20.—The fourth in the series of five recitals given by students in the College of Music, under the direction of Louis Arthur Russell, was held to-night in Peddie Memorial Church, taking the form of a recital devoted to the modern masters. Previously, in the same series, an historical program had been given on June 10; a Robert Schumann centennial program on June 13, and a piano recital by Wilmetta Perrine on June 17. On to-night's program were groups of Scandinavian, French and German selections. Among those who participated and who reflected the excellence of Mr. Russell's training were Mrs. Norma Whitfield-Porter, Alma Holm, Ethel Purcell and Eleanor Hendrickson, pianists; Mrs. Jessie Marshall and Elsa Goepferich, sopranos; Elizabeth Clinkenbeard and Rosada Taylor, contraltos. There were also several ensemble numbers. Grieg, Kjerulf, Olsen, Gade, Sibelius, Franck, Chabrier, Debussy, Chaminade, Bizet, Moszkowski, Ries, Liszt, von Fielitz, Chopin and Richard Strauss were the composers represented.

Miss Perrine's recital last Friday revealed

unusual talent for a pianist of but sixteen years. She played Beethoven's Pathétique Sonata, Chopin's Prelude in A flat, Ballade in A flat, Nocturne, op. 22, No. 1, and Polonaise in E flat minor, Glazounow's Gavotte in D, MacDowell's Scotch Poem, Liszt's Transcription of Schubert's Serenade and Mendelssohn's "Capriccio Brillante," the orchestral accompaniment to the latter being played on second pianos. Miss Perrine disclosed marked technical dexterity, good quality of tone and artistic understanding. She was assisted by Alice Anthony, soprano, and Marjorie Mott, mezzo-soprano, and there were also several ensemble piano performances.

The concluding recital in the series will be given Friday evening, June 24, by Gertrude Savage, pianist.

Berlin Students Heard in Concert of Rare Excellence

BERLIN, June 13.—The Klindworth-Scharwenka Conservatory, of Berlin, gave its first annual concert, with a full orchestra and graduates of the conservatory as soloists, last evening, in the Blüthner Saal. It proved to be an event far beyond the average of pupils' concerts. The orchestra, entirely made up of students of the con-

servatory—youth as well as ripe maturity being represented—played with a tone-volume, dynamic effectiveness and a musical exactness not characteristic of many professional orchestras. Director Robert Robitschek conducted with temperament and precision. From among the talented soloists it is fitting to make special mention of Alexander Dickstein, Frau M. Blume and H. Walter. Dickstein, a youth barely out of his boyhood, already gives promise of an extraordinary future. He excels in a pianistic qualification, also, too rarely met with, namely, a subtle, almost delicate touch, which has, nevertheless, all the carrying power requisite for a piano and orchestra concert. He played the Hungarian Fantasia of Liszt with excellent tone shading and a phrasing almost astonishing in one so young. The two singers, Frau Blume and Fräulein Walter, sang their scene from the "Flying Dutchman" with dash and fervor. Notwithstanding the heat, the Blüthner Saal—one of the largest concert-halls of Berlin—was crowded to suffocation.

O. P. J.

DEBUT UNDER DIFFICULTIES

How an American Girl Conquered an Audience in Milan

Letters received in New York describe the dramatic experiences of Mary Carson, the American prima donna, at her debut at the Forsati in Milan recently. There was an overflowing audience, and, as it happened to be a holiday, there were many workmen in the gallery. More tickets had been sold, it was said, than there were seats, and this put the gallery in an ugly temper.

As Miss Carson stepped alone on the stage and began singing the aria, "Una voce poco fa," the gallery was in a tumult.

"After a moment of consternation," says Miss Carson in describing the incident, "I regained my calm. I remembered two phrases in the aria that ought to have telling effect. One of them I sang directly to the gallery, 'Yes, yes, I will conquer!' They laughed boisterously, but good-naturedly, and I knew I was gaining ground. Then, with outstretched arms, embracing the entire audience, I sang, 'But who is there here in whom I can trust?' That gained the complete victory, and the galleries joined the rest in applause and bravos."

Final Payment Made in Hammerstein- Metropolitan Agreement

Final papers in the deal by which Oscar Hammerstein is eliminated from grand opera production in New York, Philadelphia, Boston and Chicago were signed and final payment made in New York, June 21, William Hammerstein acting for his father. As a part of the transaction the Manhattan Opera House, in Thirty-fourth street, which is to be retained by Mr. Hammerstein, was as a matter of form transferred to the City Real Estate Company for a nominal consideration, Mr. Hammerstein holding a mortgage of \$550,000 on it.

MUSIC AS CURE FOR INFANT PARALYSIS

Remarkable Experiments in a London Home for Crippled Children, Showing Therapeutic Value of Rhythm

Everyone knows how the music of a band will make soldiers forget fatigue, and enable them to march on freshly for distances quite impossible without the music. There are two reasons for this—one is that the music concentrates the mind upon itself and enables it to forget that the body is tired; the other is that through the rhythm of the music all the muscles of the body are enabled to keep step with its beat. In other words, the rhythmic motion, which is the easiest of all and least tiring, is produced.

Modern medical science has just discovered that these two simple principles are remarkably efficacious in curing among children the results of infantile paralysis. There is a very useful institution in London called "The Tiny Tim Refuge," named by a lover of Dickens after that pathetic little cripple in "The Christmas Carol." In it are gathered five or six hundred little children with twisted or withered or paralyzed bodies. The very best English surgeons attend it.

One of the features of the Tiny Tim Home is music. Twice a day the children listen to concerts on a piano, a couple of violins and a harp. Not long ago Dr. William Ramsey, one of the great physicians of London, who visits the home, noticed a remarkable improvement in the legs of several little cripples who had been left deformed by an attack of infantile paralysis. The improvement could not be traced directly to the regular treatment. Dr. Ramsey began to investigate. He found that these little cripples, under the influence of music, had, as children do, tried to keep time with their feet. Perhaps they had begun this unconsciously, but gradually partial control appeared, and the withered muscles began to grow stronger and to fill out and the nerves began to be healthier.

With this start, every physician began at once a series of experiments. They encouraged the children to keep time with their feet and hands when the music was played. Then they began to specialize. They took a little boy, whose right arm had been withered and useless, and they gave him a drum. To the accompaniment of the piano, his crippled arm was first raised and then dropped in unison with the rhythm. Within a month control had begun to manifest itself over the crippled arm; in another month control of the wrist had been attained, and inside of six months the arm was well developed and almost as healthy as the left arm, which had not been affected by the paralysis. In six months a hopeless cripple had, by the aid of simple music and rhythmic exercises, been turned into a normal child.

The method which originated accidentally in this little home is now being extended to all institutions in England and will shortly appear in various homes for cripples on this side of the ocean.—New York World.

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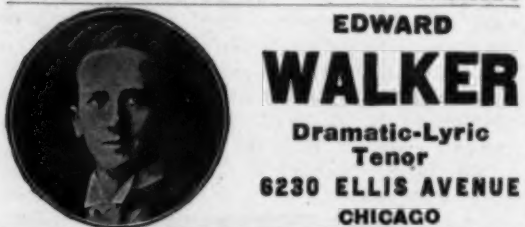
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FROM MUSICAL AMERICA READERS

Louis Stillman's Views on Piano "Methods"

To the Editor of MUSICAL AMERICA:

An article in your issue of June 18, "A Few Don'ts for Piano Students," by Louis Bachner, contains some statements to which I would like to take exception. I think Mr. Bachner, like myself, is an eager seeker for the right road to obtain enduring results, and one who will welcome any light thrown upon the problem of developing the minds and muscles of piano students. Much time is wasted by misdirected effort, ignorance and indifference to a thorough understanding of the various acts connected with reproducing a musical composition on a keyboard.

What pianists have lacked in the past is a consistent, systematic method of procedure which not only strengthens the fingers, but the mind as well. Mr. Bachner said that he did not believe there was any such thing as "method" in piano study.

A progressive sequence of technical problems which covers completely all varieties of difficulties, and at the same time develops the thinking and physical powers of the student may justly be termed a "method." The Standard Dictionary defines "method" as "a mode of applying logical principles to the elucidation of truth," "an orderly classification of material." The latter covers completely my idea of method or system in piano study.

If a person studies a language the object and final test should be sufficient mastery over the functions of the parts of speech to enable him to express his thoughts and feelings; if he cannot, then the method used was a poor one. Likewise the pianist who labors for years and fails to express his thoughts and feelings musically fails through the illogical, unscientific manner in which he goes to work to solve the most complex mental, physical and emotional combination of processes man has undertaken. In order to insure substantial progress—progress that is real, that is lasting on the physical and mental side of piano study—it is necessary to reduce the emotional element to as small a degree of activity as possible. The ratio between technical, mental, daily practice, minus the emotional, gives the student that corresponding freedom in expressing what he feels when he wishes to give free rein to his emotions.

A little intelligence and finger control mingled with emotion does not diminish the performer's accomplishment; rather it raises the playing to an art level. There are some who think that when an artist plays he is following the impulses of the moment, playing for the first time in the present manner. Woe unto him, who attempts such a foolish hazard.

Of course, it is unnecessary to add that the person who attempts this kind of thing rarely, if ever, reaches a standard which is attractive to the public. Be that as it may, my point is this: that if it is necessary to use intelligence to play satisfactorily, then considerable attention should be given to the way the muscles are developed as well as phrasing, pedaling and tempo, for the muscles are the means of conveying all the other ideas, hence any unsound treatment, rambling attention, is sure to lead to failure. The way to strengthen the muscles is by technical gymnastic exercises, and not to depend upon Czerny, Cramer or Clementi and Bach. These all distract the pupil's mind from the purpose of technique.

Mr. Bachner asks: "Can diversified types of individuality ever be made ef-

fectively subservient to iron-bound regulations?"

They certainly can be developed physically. Muscles develop according to use. You may use them one way and get only a minimum development; use them another way and the maximum strength is soon gained in proportion to the usage. It is not possible to make a Sandow or a Roosevelt of everybody, but you can improve the physical condition of a weakling by exercise and proper diet. Nor can everybody be a Joseffy or a Paderewski for various reasons, the principal one being that they lack the character, patience, perseverance and love, not only for music, but love for the piano as a medium of expressing emotional beauty.

Whatever is felt cannot be expressed until the student has overcome his physical shortcomings. Genius accomplishes its desires in spite of great difficulties. The two men mentioned above are in this exclusive class. But what about talent? Who can say how far it may develop if helped the right way? In fact, when a real method of physical and mental development is used, musical ability may show itself where only difference in pitch perception indicated latent talent.

If branching out on a new path is a "hydra-headed evil," then let us all embrace this monster-method. We should feel grateful to the moving spirit which inspires us to do things in a new, shorter, better and more thorough way. "As the science of an art becomes better understood its usefulness is increased." In the past the absence of method is directly responsible for the failure of hundreds of teachers to learn to play. Years of effort have led to nothing other than a knowledge of compositions which they cannot play, except for themselves, because of the technical, physical lack of control.

I coincide with Mr. Bachner when he says that "true talent may be hopelessly impaired." The use of dumb instruments for practice and memorizing will effectively deaden the feeling for harmony and melodic sequence, and make of the player a finger-feeling pianist which may be all right as a museum freak, but not interesting to listen to. I, for one, would rather hear a musical performance peppered with mistakes than letter-perfect, finger-feeling automatons.

I fully agree with Mr. Bachner as to "correct position." Much good paper, ink and time have been wasted on this subject. I believe in fully training all the muscles employed, during which the principles of position are mastered; then, if the student finds it more convenient to play the Chopin F Minor Concerto with the palm of the hand turned away, instead of toward the keyboard, it is his prerogative to do so. It is the teacher's duty to develop strength and concentration, the two vital factors upon which everything else depend.

In developing finger strength, however, I cannot agree with Mr. Bachner's statement concerning the "extended finger for gaining the individual maximum of power." The full contraction of the extensor muscles (located in the forearm near the elbow) can be made only by exerting each finger to its greatest height. If this is done daily while practicing five-finger exercises the stiffness will soon give way to great flexibility and power. Extending the finger gives facility, but does not generate strength.

Respectfully,
LOUIS STILLMAN.

of Mr. Francke's new artists who will be heard with important societies during the coming season. He has also been booking engagements for Evelyn C. Phillips, soprano, and for Charles Darbyshire. Mr. Francke completed arrangements for an appearance of the Russian Symphony Orchestra before the Morning Musical Club of Bridgeport, Conn., while he was in that city. He expresses the belief that the coming season will be an excellent one in the New England territory, judging from the number of bookings he has already made.

A marble bust of Clotilde Kleeberg, the pianist, who died last year, is to be placed in a concert hall in Brussels, of which city she was a resident for many years.

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Present Setting the Work of Composer Who Flourished More Than Century Ago—Its Naiveté, Its Prolixity and Its Difficulty—Richard Strauss Said to Be Contemplating a New Setting

MUSIC plays an important part in the Passion Play of Oberammergau, but scarce as is information on this particular phase of the decennial ceremony, it is extremely unlikely that the music would of itself be sufficient inducement to draw the most ardent musical enthusiast to the little Bavarian mountain village. Recent rumors that a novel setting would shortly be contributed by Richard Strauss, whether true or not, give some insight into the true state of affairs. The one now used is the work of a certain Rochus Dedler, who flourished during the latter part of the eighteenth century and the early part of the nineteenth, and whose work accordingly partakes of certain conventional characteristics of the music of Haydn and Mozart, though with few reminders of the greatness of these two masters.

Dedler appears to have been a prolific musician, if we may judge by modern standards. He was a skilled teacher, and in addition to his pedagogical duties he found time to turn out masses, vespers, cantatas and much else besides in incredibly short spaces of time. His incidental music to the Passion Play is by no means remarkable for its brevity, and was composed entirely between Trinity Sunday and Christmas Day of 1814. Of course, composition in those far-off days did not involve the labors which it does at present, as may be seen by the fact that both Haydn and Mozart were able to reel off symphonies by the hundred.

The great bulk of this Passion music is characterized by a child-like naiveté, and leans strongly on the elements of folk song. Melodic turns, often amusingly at variance with the tragic character of the subjects they illustrate, abound. Nothing disturbs the fundamental simplicity of the harmonies, and proof that the contrapuntal tendencies of the eighteenth century still held their own is contained in the elaborate concluding fugue and at several other points.

In 1899 portions of the music were revised by Ferdinand Fildigh, in order to eliminate that which was too hopelessly archaic for latter-day tastes, and the same process was repeated last year by Ludwig Wittman, the present conductor. One enduring fault which no one seems to have taken the trouble to eradicate is the extremely high tessitura of the music, which makes its performance extremely difficult to singers and instrumentalists, and is not altogether charming in its effect upon the

sensibilities of the hearer. Its exactions in performance are by no means small.

Aside from the necessary revisions just mentioned, the villagers of Oberammergau strenuously oppose any attempt at further modernization, or curtailment of long por-



Jacob Rutz (Seated), Chorus Director of "Passion Play" at Oberammergau

tions of arid material. They cling to it as an inviolable inheritance, and are firmly convinced that a more modern setting would inevitably work havoc with the homely atmosphere of their eight-hour drama. Wherefore, should Richard Strauss carry out his rumored purposes, he would for once be met with a reception somewhat different from those habitually accorded him by eager publishers and impresarios.

The orchestra at Oberammergau is composed entirely of natives, all of whom are self-taught. The string quartet, which numbers twenty-five players, comprises six first violins, eight second, five violas, three cellos and three double basses. The woodwind division numbers two flutes, an oboe, two clarinets and a bassoon, while the brass division has two trumpets, two horns and three trombones. Two kettle-drums complete the instrumental forces. In addition there is a chorus of forty voices, conducted this year by Jacob Rutz, consisting of twelve sopranos, twelve contraltos, eight tenors and as many basses.

Whatever may be urged against the

music of Dedler on the score of its antiquity and total want of such qualities of sophistication as modern ears are supposed to demand it remains, in the words of Mgr. Joseph Schoeder, of the Passion Play Committee, "the suitable companion of the rural play, and does not pretend to be more."

Liza Lehmann's Forthcoming Tour

Liza Lehmann, composer of "In a Persian Garden," will return to America about October 1 for an extended tour to the Pacific Coast. She will bring her own English quartet, consisting of Alice Browne, soprano; Mme. Palgrave-Turner, contralto; Herbert Eisdell, tenor, and Julien Henry.

TETRAZZINI'S NEXT SEASON

Likely to Tour in Concert—Negotiations with Metropolitan Broken Off

Mme. Tetrazzini has broken off negotiations with the Metropolitan Opera Company and it is extremely unlikely that she will be heard in opera in America, or at all events in the East next season. She will undoubtedly return, however, having received a number of flattering offers for concerts, including one from a well-known manager of \$150,000 for a tour; another for eleven concerts, and four appearances in opera from her former manager in San Francisco, and still other equally desirable offers.

Contrary to their previous announcements the directors of the New York, Boston, Philadelphia and Chicago houses have no contract which can insure them Mme. Tetrazzini's services and she has refused to sign any of the various contracts they have offered her, the latest of which was for four operatic appearances each in Chicago and Philadelphia, and twenty-two concerts in cities not mentioned. Mme. Tetrazzini feels that she prefers to make a concert tour under different management, and has, as stated, broken off negotiations.

Andreas Dippel, of the Chicago Grand Opera Company, had this to say of Mme. Tetrazzini's plans for next season:

"Unless Mme. Tetrazzini sings under our management she will not be allowed to appear in this country at all. If she remains in Europe it is not possible for us to interfere with her plans. But if she comes back to this country under any other management we or Mr. Hammerstein will get an injunction to prevent her from appearing except under our management."

Venice to Erect Wagner Memorial

VENICE, June 20.—In memory of Richard Wagner a little group of admirers has undertaken the erection of a marble *bas relief* at the Vendramin Palace, in Venice, where the composer died. The Venetian sculptor, Ettore Cadorin, has been charged with the work, and the memorial tablet is to be unveiled in September. A subscription is at present being undertaken, 5,000 to 6,000 francs being necessary to cover the expenses. Subscriptions should be sent to Louis Guttman, No. 41 Boulevard Haussmann, or to M. Ecorcheville, No. 22 Rue Saint-Augustin, Paris. Names of subscribers will be published later.

Mrs. La Mont's Engagements

Mrs. Enid M. S. La Mont, mezzo-soprano, gave a program of folk-songs and children's songs on June 21, at a company at the handsome residence of T. L. Leeming, Glen Cove, L. I., in honor of the little daughter of the host. Mrs. La Mont will appear both as lecturer and singer at the Green Acre Conference at Eliot, Me., in July. She has also a number of dates for the Fall, some of them with the New York Board of Education.

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WITH STRAUSS IN HIS SUMMER HOME

Where the Composer Is Happiest and It Is Easiest for Him to Compose—His Notebook His Inseparable Companion—His Work on His New "Comedy for Music"

BERLIN, June 4.—In the *Berliner Lokal Anzeiger*, Alfred Holzbock speaks of his visit to Richard Strauss in the latter's country home in Garmisch, Bavaria, as follows:

One must follow a badly kept country road to reach the Summer seat of Richard Strauss. Summer seat is hardly the proper term, though. The villa, which was built by Emanuel Seidel, of Munich, is situated at the base of the Klammer Mountains, away from the road, in a valley whose loveliness is not marred by the giant mountains, the Wendelstein and die Zugspitze, whose peaks, forever covered with snow, look down upon this quiet home of the composer. But "Richard the Fortunate," as he is frequently termed, does not care to have this *buen retiro* looked upon as a country seat. I met him in his large garden, his right hand equipped with a pencil and his left holding a black note book.

"I'm just composing a little," said Strauss, who speaks the Bavarian dialect so *gemütlich* when he feels happy and contented. And here in Garmisch the man who in Berlin, London and Paris is the center of jubilant ovations, feels most *gemütlich* and contented.

"Here I am happiest, here, thanks to my dear wife, who is also a real intellectual comrade for me, and to my lovely boy, I experience that sweet peace which I long for and need. Here it is easiest for me to compose; here I take the greatest pleasure in my work, even during the Winter. However, I compose almost everywhere: in my beautiful, cozy home and in the noisy international hotel, in my garden and on the railroad train; my sketch book is ever my companion which, while walking, riding, during my meals and while drinking, I always have with me. As soon as I think of a motive adapted for the theme with which I am occupied, it is immediately recorded in my inseparable companion, the sketch book. One of the most important melodies for my new opera came to me while I was playing "Schafskopf" (a German card game) for which I have associated myself with the notabilities of Garmisch. The ideas which I jot down are really only "pre-sketches," which are then elaborated. But before I improvise even the smallest "pre-sketch" for an opera, I occupy myself with and study the words of the book for at least six months.

"I let the plot fairly boil within me. The final details of the situations and the characters must be thoroughly elaborated within me, and then only do I allow the musical thoughts to take possession of me. The 'pre-sketches' become sketches. I then copy the sketches, then the material is elaborated. The piano score, which I alter and edit at least four times, is then written. This represents the work; that which follows, the entire score, the large orchestral tone coloring, I consider a recreation. The score I write at one stretch, without much effort, in my study, in which I work for twelve hours without interruption. Thus I am enabled to give the uniform character to a composition, and that to my mind is the principal thing. Herein most of our composers err. If they were to take some piece of a Wagner drama or a Mozart finale they would be compelled to recognize with admiration the absolute uniformity between all the parts. It is like the summary or the extract from one piece. But many of our composers wish only to make a show with sporadic thoughts of melody, more or less prominent, and, above all, immediately conspicuous. Such a creation resembles a suit of clothing made of various patches, some of which may be very pretty and of a bright color, but which for all that is nothing more than patch work."

At present the latest operatic work of the master, "Der Rosenkavalier," takes up

his entire creative art. The most possible and impossible reports of this work of Strauss have been circulated. The composition is not called a musical drama, nor an opera, nor a comic opera, but is given the peculiar name of "Der Rosenkavalier, comedy for music."

"One might think," says Strauss, "that this term is meant to signify an entirely new musical stage genus. Such is not the case. I have merely endeavored to adapt the music to the light and graceful character of the Hoffmannsthal fiction."

The plot is laid during the time of the Empress Maria Theresa, in Vienna. The first scene begins with entertaining, cheerful audacity in the bed-chamber of the wife of the field-marshal, the *Princess Wendenberg*, beside whose couch *Octavian*, a young nobleman of pleasure seventeen years of age, of distinguished family, vows his tender love. This *Octavian* is a fascinating but well-behaved boy, a kind of Cherubino whose rival on the field of love is the *Baron Ochs v. Levenen*, a brutal parvenu in spite of his being an aristocrat. These two are the principal figures in the comedy. During the early forenoon the *Baron* forces himself unexpectedly into the presence of his cousin, the *Princess*. In order not to expose the lady of his love, *Octavian* disguises himself as chamber maid, to whom the *Baron* at once makes love. *Ochs v. Levenen* informs his cousin that he has condescended to become engaged to *Sophie von Farinal*, the daughter of a man rich, but only newly knighted. He requests the *Princess* to procure him a *Rosenkavalier*, i. e., an aristocratic suitor for himself, who, according to the custom, presents a rose to the intended bride in the name of the bridegroom. *Octavian* becomes the *Rosenkavalier*. The fiancée of the *Baron*, whose obtrusiveness is obnoxious to her, falls in love with the young suitor acting as proxy, who finally in noble resentment wounds the bridegroom, who continually molests the young girl. A ruse frees the young lady from her intended bridegroom. The *Baron*-bridegroom receives a loving epistle from the chamber-maid, that is to say the *Rosenkavalier*, *Octavian*. *Octavian*-chamber-maid—and the bridegroom meet in a chamber *réparée*. The latter is fooled and unmasked. *Baron Ochs* departs with empty hands, and his one-time fiancée is led to the altar by the *Rosenkavalier*.

Referring to his composition, Richard Strauss said: "This fiction of Hoffmannsthal retains the tone of the Roco in a delightful style, and it has been my object to transfer this tone to the style of music. Involuntarily the spirit of Mozart arose before my mental vision, but I have notwithstanding remained true to myself. The orchestra is not as strong as in 'Salomé' or 'Elektra,' but it is by no means treated according to the modern tendency, the object of which is to produce Mozart with a small orchestra. 'Der Rosenkavalier' is composed for full orchestra. Mozart's intentions, by the way, never had a weak orchestra in view. When an English patron of music once had one of his symphonies played with one hundred violins, Mozart was filled with enthusiasm. I have not ignored the light and saucy cheerfulness of the fiction, though it never oversteps the bounds of all that is graceful and charming. The second act ends with a typical Viennese waltz, and the duet between the chamber-maid—*Octavian*—and the *Baron Ochs* in the chamber *réparée* consists entirely of waltz motives. The 'Rosenkavalier' is sung by a mezzo-soprano, and the *Baron* is a typical bass and buffo part. Besides six other larger solo parts, this 'comedy for music' contains fourteen smaller solo parts. I have already finished two acts of this work, and the score of the final act has only to be elaborated. I hope surely that 'Der Rosenkavalier' will be produced during the first half of the coming season, of course in the Dresden Hoftheater, under the conduction of my friend Generalmusikdirector Schuch." O. E. J.

Elsa Bland, the German soprano, who left the Vienna Court Opera because of a disagreement with Felix Weingartner, has been winning popularity in the Italian cities this year.



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When Mr. Kellerman returned to America last year his five years' contract with the Royal Opera of Berlin had still two years to run, but he succeeded in getting a release from the contract, although it was granted with great reluctance. His first appearance was at the Ocean Grove Auditorium last August, when he sang on the same program with Mme. Schumann-Heink, and since then he has appeared with the best organizations throughout the country.

Mr. Kellerman has just returned from a ten weeks' transcontinental tour as soloist with the New York Symphony Orchestra, under Walter Damrosch, during which he made a deep and lasting impression wherever he appeared—in the South, on the Pacific Coast, Northwest, British Columbia and the Middle Western States. The press has been unanimous in calling him one of the greatest bass-baritones ever heard in this country.

Mr. Kellerman will have only a couple of weeks to rest, since he goes to Omaha for the Festival of the United German Singing Societies, July 21-23. Preceding the festival, a two weeks' recital tour in the West has been arranged for him. For the month of August he will be one of the leading soloists at Lake Chautauqua.

Eugene Kuester, under whose management Mr. Kellerman continues, has already booked many important dates for him, and



MARCUS KELLERMAN

Mr. Kellerman will be heard in many cities of the South before his appearance with the St. Paul and Minneapolis Orchestras in December.

the New York Philharmonic, with its conductor, Gustav Mahler; Francis MacMillen, the violinist; Walter Damrosch, with the New York Symphony Orchestra; Mme. Galski, and Messrs. Bonci, Witherspoon and Busoni. Hitherto Rochester audiences have been remarkable only for their smallness, such personages as Calvé, Kreisler, Gerardy and Hofmann playing to empty benches. By the new plan it is expected that the city's prestige as a music center will be considerably advanced.

Brooklyn Receives Gift of Important Music Library

By gift of John Thallon and Mrs. William M. Thallon, executors of the estate of the late Professor Robert Thallon, the Brooklyn Public Library has recently acquired a library consisting of about 3,283 unbound scores, piano selections, etc., and 800 bound volumes. Professor Thallon was for thirty-five years identified with the musical interests of Brooklyn, and his house at No. 900 St. Mark's avenue was long a musical center. He was for seven years organist of Central Congregational Church and for two years organist of Plymouth Church. He was born in Liverpool in 1852 and died last March.

Frank Howard Warner's Closing Recital

Frank Howard Warner gave his last studio recital for the season at his studio on June 24. The program was as follows:

Prelude in B flat, Chopin; Waltz in E minor, Chopin; "Consolation" in D flat, Liszt; "Love Dream," Liszt; "Sea Pieces," MacDowell; "Good Friday" music, from "Parsifal," Wagner; "Ich liebe dich," Grieg; "Reflets d'Eau," Debussy; "Valles des cloches," Ravel; "Tone Pictures," Grieg; Isolde's "Liebestod," Wagner.

Mr. Warner's playing is marked by breadth and clear technique. His rendition of Liszt's "Love Dream" and Grieg's "Ich liebe dich" was of a striking character, while the Tone Pictures by Grieg displayed a touch of marked delicacy. But probably his performance of Isolde's "Liebestod" was the most creditable of his recital.

Pianist Copeland to Play Abroad

Boston, June 27.—George Copeland, Jr., the pianist, has gone to Europe for the summer, and will fill two concert engagements in London in July. Later in the season he will play in Brussels and Paris. Mr. Copeland had a successful season in America, and played, among other concerts and recitals, several Debussy programs. He has given special attention to the interpretation of this modern composer's works, and has been particularly successful.

D. L. L.

Heermann Forms New Quartet Abroad

Word just received by MUSICAL AMERICA from Berlin indicates that Hugo Heermann, the celebrated violinist, who was last season associated with the Cincinnati Orchestra and the Heermann-Adler-Sturm Trio, has formed a string quartet in Berlin. The eminent cellist, Von Lier, is a member of this organization. Mr. Heermann is also scheduled to appear with Fritz Steinbach's orchestra in Cologne and with Stransky in Berlin.

The Drexel Conservatory of Music, in Chicago, held its fifth annual commencement exercises at the Auditorium Recital Hall, on June 24.

ST. LOUIS STUDENTS RECEIVE DIPLOMAS

A Week Filled with Graduating Exercises of Sustained Interest

St. Louis, June 24.—The week has been filled with graduating exercises, the most prominent among which were those of the Beethoven Conservatory at the Odéon, on Monday evening. It was, as usual, a brilliant affair, and extremely well attended, although given on a very warm evening. The work consisted of piano duets, trios, quartets, and even a piano quintet, which was exceedingly interesting. The individual work of the Misses Sharlow, Madansky, Knoebel and Gullick, on the piano, and little Lillian Goldstein (not out of short dresses) on the violin, stood out prominently. An orchestra of sixteen strings accompanied all the concerted numbers. It was the thirty-ninth graduation for the Epstein Brothers' institution.

The pupils of Clinton Elder gave two interesting song recitals on Saturday afternoon last and Tuesday evening of this week. Both were well attended.

The commencement exercises of the Kroeger School took place at Musical Arts Hall on Thursday afternoon and evening, and both recitals were distinctly interesting. There were twenty-four graduates. The pupils of Mr. and Mrs. William J. Hall gave a recital on Friday evening at the Musical Arts Hall. As usual, the Hall pupils performed their work with dash and spirit. At the final concert of the Weltner Conservatory of Music last evening many courses were represented, and the list of graduates was large.

David Montagnon, local representative of Loudon Charlton, left this week for New York, where he will get a contract for the appearance here of Isadora Duncan, in her classic dances next season. He will secure her with the local Symphony Orchestra, if the backers do not object, and if this is the case, undoubtedly the Boston or New York Symphony Orchestra will be secured. He will remain in New York for several weeks.

The local orchestra committee has signed contracts for the appearances of Bernice de Pasquali, the Metropolitan coloratura soprano, Ferruccio Busoni, the pianist; Alfred Calzin, pianist, and Paulo Gruppe, the Dutch cellist. This leaves only a few dates open for soloists to be engaged.

H. W. C.

Francis Macmillen's Most Successful Concert in London

Haensel & Jones, managers of Francis Macmillen, received a cablegram from their London agent the day after Mr. Macmillen's recital at Queen's Hall, informing them that this concert had been the most successful he had ever given in London.

Frances Helen Humphrey Departs

Frances Helen Humphrey, the vocal teacher, sailed for Europe on the *Provence*, June 16. She will make an automobile tour and visit Victor Capoul at Lartus.

Kirkby-Lunn Engaged for Two More Orchestras

Two more important orchestra appearances were added last week to the bookings which Loudon Charlton has already made for Mme. Kirkby-Lunn for next season. The two latest closed are with the St. Paul Symphony Orchestra, on January 10, and the Minneapolis Symphony Orchestra, on January 6. Mme. Lunn, who is now at her home in London, will sail for America the middle of December, and will remain until her annual festival engagements abroad demand her return in the Spring.

Mozart Opera Festival in London

LONDON, June 23.—This has been Mozart week in Mr. Beecham's opéra comique season at His Majesty's Theater. "Il Seraglio" was sung Monday evening before a large audience, and the attendance last night at "Le Nozze di Figaro" was even larger. "Cosi Fan Tutte" is also on Mr. Beecham's list for the week.

Elman's Boston Symphony Appearances

Mischa Elman, the Russian violinist, is to appear with the Boston Symphony Orchestra in the following cities next year, playing the Brahms and Beethoven concertos alternately: January 3, Providence,

R. I.; 6, Boston, Mass. (afternoon); 7, Boston, Mass. (evening); 9, Philadelphia, Pa. (evening); 10, Washington, D. C. (afternoon); 11, Baltimore, Md. (evening); 12, New York (evening); 13, Brooklyn (evening); 14, New York (afternoon).

Jomelli to Spend Summer Abroad

Jeanne Jomelli will sail for Europe on her annual vacation the middle of July and will go to London to spend several weeks. From there she will go for the Summer to Holland. Mme. Jomelli will not return to America until November, opening her tour in Lincoln, Neb., on November 7. During October she will make a number of appearances in London and other cities in England, under the management of the Quinlan International Musical Agency.

Plan Notable Concerts for Rochester

In view of the large audience recently attracted by a performance of Haydn's "Creation" in Rochester, N. Y., at which the price of tickets ranged as low as 25 cents, an effort will be made by Walter Bentley Ball and certain New York managers to provide that city with a series of concerts at the same low figure. While the list of artists to participate is not yet definitely settled, it has been practically decided that among those to appear will be

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**NOVEL MUSICAL METHOD
OF TRAINING CHILDREN**A Cambridgeport (Mass.) Institution in
Which Games, Work and Study Are
All Interwoven with Melody

CAMBRIDGEPORT, MASS., June 18.—Among the boys and girls of Cambridgeport are to be found the members of what is perhaps the most unique children's society in this country—"Good Will Chapter, K. M. B." Founded in the Autumn of 1903, this little society has steadily increased in numbers until more than half a thousand boys and girls from the crowded tenement districts are now enrolled on its membership list. Classes of various kinds are held daily and are largely attended by children ranging from 3 to 12 years old.

The Children's Hope Music-house, as the headquarters of Good Will Chapter is officially designated, is suggestive of the novel theory upon which the chapter is based, for it is largely through the medium of music that the work is carried on. Games, work and study are alike interwoven with melody, and everything which the children undertake is made a pleasant pastime instead of an irksome duty.

It does not take long for the effect of this constant, though unconscious study of harmony and beauty in music to manifest itself in the lives of the children. The changes brought about are particularly noticeable in the schoolroom. It has been found that ears accustomed to listen to music are quicker to detect faults of pronunciation than those of the child who knows nothing of such training. Rhythm in music has a close connection with words, and experience has proved that the boy or girl to whom it has been taught becomes a better reader on account of such knowledge. As one has learned to recognize tones in music, so more easily one catches the sounds of letters, and for this reason has a great advantage over the untrained child in the matter of spelling.

There are five operetta classes for older members, of twenty to thirty children each, who study this style of music and present little musical plays according to their own interpretation at weekly entertainments. The "Tone Poet" class makes a study of the music and lives of great composers, and many of the children are able to distinguish the compositions of different masters. The "Musical Interpretation" class, which often numbers from forty to fifty pupils, is also popular. The children listen attentively while a selection is played, then each one guesses the name of the composer. Those who are correct are allowed to choose six or more companions, and after a consultation they interpret by rhythmic action and graceful figures the music they have heard.

Every Saturday afternoon a musicale is given, the program for which is provided by patrons of the work in Boston and elsewhere. The children prove admirable listeners and are appreciative of the finest selections. As one musician said: "I have enjoyed playing to this audience of children, who are music hungry, far beyond playing to an immense gathering of people unappreciative and satiated with criticism."

André Benoist's Crowded Summer

André Benoist, the pianist, teacher and accompanist, will be unable to leave New York this Summer, owing to the great increase in the size of his classes. He has received so many applications from professional singers to work up their new repertoire, as well as from local piano teachers to perfect themselves in new works, that his time which he had intended to devote to the composition of a comic opera will be very limited. He has just sold four new compositions to G. Schirmer, a song for soprano, "Chanson d'Autrefois," and three piano pieces, "Menuet du Bon Vieux Temps," "Gavotte Ancienne" and "Premier Amour." Mr. Benoist will also spend some time working with Albert Spalding on his new repertoire.

Emma Patten to Tour Country

MILWAUKEE, June 27.—Emma Patten made her last appearance of the season at Appleton, Wis., recently, when she sang in the Methodist Church, previous to her departure for Europe to continue her studies in Paris. She sang "Come Unto Me," from the "Messiah"; "The Song of Ruth," by Juno, and "Save Me, O God." Next season Miss Patten will make an extended tour through the States, bookings being now made by her manager, J. F. Francke, of New York.

**HUTCHESON NOW UNDER
CHARLTON MANAGEMENT**Pianist and Lecturer to Make a Comprehensive Tour of the Country
Next Season

General interest attaches to the announcement that Loudon Charlton has taken under his management Ernest Hutcheson, the well-known pianist, who came to this country from Berlin some years ago and quickly won a reputation, not only as a pianist of the foremost rank, but as composer, lecturer and writer as well. Mr. Charlton will book an extended tour for Mr. Hutcheson, who will devote his entire season to the concert field.



Ernest Hutcheson

Ernest Hutcheson was born in Melbourne. He made his first appearance as a *wunderkind*, but, fortunately, was withdrawn from the stage a few years later and devoted himself to serious study. At the age of fourteen he went to Germany, where he studied piano under Swintscher and Reinecke, and theory with Jadassohn. After graduation from the Leipsic Conservatory, Hutcheson made an Australian concert tour, but, feeling his education still incomplete, he returned to Europe, establishing himself in Weimar under the guidance of Bernhard Stavenhagen. Eventually he went to Berlin, where an orchestral appearance and a series of recitals won him prompt recognition.

A year later Mr. Hutcheson gave a second orchestral concert, conducting the Berlin Philharmonic Orchestra and offering a program made up exclusively of his own compositions. Successes in Germany, England and Russia led to flattering offers from American managers, and from the Peabody Conservatory of Music, on whose faculty he has been conspicuously prominent.

Since coming to America Hutcheson has played repeatedly throughout the country. He has appeared with such organizations as the Boston Symphony Orchestra, the New York Philharmonic Society and the Russian Symphony Orchestra, and has collaborated frequently with the Kneisel Quartet, the Hess-Schroeder Quartet and other chamber-music organizations. His own piano concerto was given last season in Boston.

He has also given a number of joint recitals of music for two pianos with Harold Randolph. Finally, he has written extensively and lectured frequently on the works of Wagner and Richard Strauss.

**Dr. Lawson Enthusiastically Acclaimed
in the South**

During his recent concerts in the South, Dr. Franklin Lawson, the tenor, has met with phenomenal successes. His tour has been marked by a series of enthusiastic acclamations from all quarters. His programs have been highly interesting, and his rendering of the many exacting numbers which they contained has revealed him as a finished artist in every sense of the expression. In spite of his frequent appearances, his voice has always been in the best of condition, thanks to the perfection of his method of using it.

In addition to the former appearances, reported in MUSICAL AMERICA, Dr. Lawson has sung in Knoxville; Athens, Ga.; Greenville, S. C.; Danville, Va., and Lynchburg, Va. In all of his criticisms mention is made of his voice and style, and of the interpretation of his several numbers. He was invariably encored, frequently twice, after each appearance.

Aborn Opera at BaltimoreBALTIMORE, June 27.—The Aborn Opera Company has been meeting with much success at Ford's Opera House. The offering last week was "King Dodo," which was presented with appropriate scenic accessories. Blanche Morrison, as *Piola*, was given a hearty reception. Her duet with Agnes Finley, as *Angela*, was particularly well done, as was also her serenade in the last act. Carrie Reynolds won favor as *Annette*, and Laura Millard made an imposing *Queen*. W. J. R.**Max HEINRICH**
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A TIRADE UPON FREE SCHOLARSHIPS

But Chicago Musical Institutions Will Probably Continue to Grant Them—North Shore Festival Association Conducts Contest for Composers—News of Chicago Musicians

CHICAGO, June 29.—Every little while some energetic but petulant personage becomes impressed with the stupendous idea that he has been "called" to rise up and wail loudly against the giving of "so-called free scholarships." Even now it is possible to hear the echo and reverberation of just such a shriek, and we may add that the noise is quite disturbing to the otherwise peaceful calm of the Summer air.

A contemporary publication has just loosed a knout upon the stilly air, a lengthy and tedious tirade against the practice of giving scholarships in musical schools. It seems a shame to resort to the study of antiques and revive a topic of ancient history almost as genuinely dead as Rameses II—almost ghoulish, in fact.

The free scholarship subject has been threshed out so many times that to enter upon a new discussion is proverbially to "flirt with ennui."

The free scholarship has a precedent in all of the universities of the country; just why musical schools should not have them appears to be with a strangely debatable function for a musical paper.

Last Tuesday evening the Summer series of concerts at Mandel Hall, Chicago University, opened with the Chicago Madrigal Club, under the direction of D. A. Clippinger.

The North Shore Festival Association, which recently concluded its second annual and most successful musical festival, has concluded to make it a permanent institution. The director, Peter C. Lutkin, and the board of managers, expressed great satisfaction over the artistic results, as well as the financial returns, and have offered a \$100 prize for the best "children's cantata." The text of this may be the choice of any one who desires to enter the contest, and the finished work must be forwarded to the musical director before January 1, 1911. The work which passes the approval of the judges will be performed at the Saturday matinee of the next festival.

Mae Doelling's piano pupils gave a recital Saturday afternoon at the Baldwin piano rooms.

Vincent Olmstead, of the graduating class of the Chicago Piano College, gave an interesting Chopin program last Saturday afternoon at the lecture room of the college. This institution has just concluded a remarkable series of post-graduate recitals that have been given this Spring by Ella R. Mason, Irene H. Hamann, Hazel M. Soice, Elmer G. Johnson, Rubey S. Owen and Esther C. Beshel.

Edith Adelaide Kein presented her advanced students in an interesting program last Wednesday evening at Kimball Hall.

The advanced pupils of Mabel Webster Osmer, assisted by Mrs. Eleanor Carlton, gave a recital Tuesday evening at Assembly Hall.

Mrs. Jennie Thatcher Beach, soprano; Blanche E. Strong, pianist, and Dudley L. Smith, pianist, gave a faculty concert un-

der the auspices of the Cosmopolitan School of Music and Dramatic Art at the Auditorium Recital Hall last Monday evening, presenting an interesting program of American music.

Reception by Mrs. Anna Goff Bryant

A charming social evening was given last Saturday at the musical art studios of the Anna Goff Bryant Institute, in the Fine Arts Building, the occasion being a musicale and reception given by Mrs. Anna Goff Bryant in honor of Marian Genevieve Groff and Helen Margaret Manchoe, who are listed among the June brides. Mrs. Charles A. Robinson, the soprano of the occasion, who not only has fine vocalism, but winsome personality, selected a charming series of songs. Maud A. Miner, the reader, was equally happy in her share of the program, and Mrs. Margaretha Thomsen Moore furnished fine accompaniments. This occasion was quite in line with a series of artistic affairs that have been given by Mrs. Anna Goff Bryant during the past season. Happily, her institution has in it all the elements to make interesting and artistic events easy, and finely appointed studios that are invariably decorated in splendid taste.

Herbert Butler, of the American Conservatory, and his wife, will spend their Summer at Amherstburg, Canada.

Vernon D'Arnalle, the Chicago baritone, writes that he is having a great success in Rome, Italy, where he is in demand for recitals.

Protheroe's Milwaukee Reappointment

Daniel Protheroe, the sterling composer, who sailed for Europe last week, was unanimously chosen as musical director at the close of the thirty-fourth annual banquet of the Milwaukee Arion Musical Club. This will be his twelfth season in this capacity.

Julian Worthington, the young Chicago basso, sang last week with success at Naperville, Ill., and has been selected as basso of the Reformed Episcopal Church for the coming season.

Hugo Goodwin directed the production of his comic opera, "A Bride of Nippon," at Oakland Hall last Friday evening, the parts being taken by the choir boys of the St. Marks Church.

A pupils' concert under the auspices of the Cosmopolitan School of Music and Dramatic Art, was given at the Auditorium Recital Hall Saturday afternoon by pupils of Miss Scott, Mrs. Butler, Miss Hopkins, Mrs. Bracken and Mr. Morley.

Arnold de Lewinski has a talented pupil in Bertha Williams, a colored pianist, who has studied with him for five years past. She has a classic repertoire, playing a Chopin Concerto, Grieg's Concerto, Weber's Concerto, Saint-Saëns's Concerto and numerous other selections with wonderful strength and brilliancy.

Carl E. Craven, a tenor, who has been studying with Thomas MacBurney, has been appointed musical director of the Fourth Baptist Church. He gave a very successful recital last week.

Mrs. Lulu Jones Downing, whose songs are being taken up more and more by singers, has made a pronounced impression with her semi-social recitals in Cincinnati.

Gottschalk to Teach This Summer

L. Gaston Gottschalk will continue to conduct his classes and meet pupils at his studios in Kimball Hall Building throughout the Summer, foregoing his usual trip away from the city.

One of the notable features of the program presented at the commencement of the American Conservatory was Bruch's Violin Concerto, which was interpreted by Minnie Cedargreen, a pupil of Herbert Butler for several years past.

Mrs. Merle M. Meagley, organist at the McCabe Memorial Church of Chicago, will play the accompaniments for her gifted husband, who is the basso soloist there during the Summer. The Meagleys have a residence in Detroit, but will locate permanently in Chicago.

Carl D. Kinsey, ex-manager of the Chicago Musical Society, has left Chicago for a vacation, but will return in August.

Bertha Gruthman, a pupil of Katherine Schuster in the Fine Arts Building, gave a recital in the lecture room of the Chicago Piano College last Monday evening.

Mrs. Marie Sidenus Zandt gave a recital last week at Elgin, Ill., and among other numbers introduced Helena Bingham's new song, entitled, "Busv." Last Friday night she sang at the West Side Tabernacle Miss Bingham's new song for high voice, "Be Merciful to Me."

Georgia Köber, the well-known piano teacher, had no fewer than eight graduate pupils on the program of the Sherwood Music School last week. This week Miss Köber leaves this city to resume her teaching at the Chautauqua, in New York, where she has spent the Summers for several years past. It is understood that she will do considerable recital work next season, as all the places where she appeared last season redemanded her second coming.

The forty-fifth annual Summer term of the Chicago Musical College opened Monday morning with an enrolment greater than has ever before been recorded in this long-established school. Sixty members of the faculty will teach throughout the heated term. This year's students are enrolled from eighteen States, and more than 40 per cent hail from south of Mason and Dixon's line.

Manager Neumann's Vacation

F. Wight Neumann, the well-known Chicago impresario, expects to spend next month in Colorado and the Yellowstone country.

Walter Knupfer, of the faculty of the Chicago Musical College, who sails Wednesday for Europe, will visit in Berlin, but will spend the major portion of the Summer with his brother, a baritone of the Royal Opera in Berlin, who has a Summer home near Bayreuth. Mr. Knupfer expects to remain abroad ten weeks.

Marion Green, Chicago's distinguished basso, left last week to spend the Summer at the villa of his father-in-law, Dr. E. R. Carpenter, White Lake, Wis. Mr. Green recently purchased a new naphtha launch, and was last seen purchasing camping supplies from the Army Store, and evidently expects to have a good outing in the open this Summer. For the information of friends, he announces his post office is Wabauengo, Muskegon County, Wis.

Louise Burton will sing with the Philharmonic Orchestra at Ravinia Park on July 2. About the middle of the month she will make a Western tour.

Malke Sharp Herdieu, soprano, has been re-engaged for a big concert next season in Toronto.

Mathilde Heuchling was the soloist last

Wednesday evening at the Germania Club musicale, and won an ovation.

Samuel B. Garton will have charge of the Sunday afternoon concerts to be held in the old Baldwin Piano Hall.

Mrs. Frank Farnum has been engaged as vocalist for the first week in August at the Rock River Chautauqua.

D. A. Clippinger, head of the committee having charge of the eighth annual prize competition offered by the Chicago Madrigal Club for the W. W. Kimball Company prize composition, to be based on H. W. Longfellow's poem, "The Day Is Done," states that he has an unusually large number of applicants for the poem, and anticipates an equally large crop of compositions. He directs that all compositions must be in his hands on or before October 1.

Many Chicagoans in Europe

Dr. F. Ziegfeld writes from Paris that he has met more Chicagoans on the Continent this year than ever before. Some twenty Chicago musicians are spending the Summer in Berlin, and every one of the European centers has its full quota of visitors from the West. Dr. Ziegfeld will tarry for a time in Paris, visiting with Mr. and Mrs. Herman Devries.

Wm. H. Sherwood begins his vacation with a four days' motor trip with his family to his Summer cottage at Chautauqua, N. Y. His twenty-second Summer season begins at Chautauqua July 9. Mr. Sherwood and Sol Marcossion will give seven artist recitals, and Mr. Sherwood will play with Mr. Damrosch's Orchestra at Chautauqua. C. E. N.

ANTON FOERSTER'S VACATION

Eminent Pianist Visiting Yellow Stone Park and Colorado

CHICAGO, June 27.—Anton Foerster, the Berlin pianist and educator, has more rapidly than anybody in the local artistic coteries become acclimated to collegiate conditions in this country. Coming only last year, he is already an ardent admirer of America and Americanism, and will this summer make a tour of the West, including Yellow Stone Park and Colorado. His success as a teacher has been most pronounced in association with the Chicago Musical College, as he had three distinguished medal winners—Miss H. Hanevold, of Chicago, who won the gold medal of the graduating class and the diamond medal for the best average of scholarship; in the teacher's certificate class, Julia Marie Reibel, of Tucson, Ariz., who won the Dr. F. Ziegfeld diamond medal, and Emma Louise Mercer, of Jackson, Tenn., for best average of scholarship in the teachers' class. Miss Hanevold was a free scholarship pupil, and is considered one of the most talented girls in the college, which this year graduated over 400 pupils. C. E. N.

Protégé of Theodore Spiering to Tour World as Sousa Soloist

Despatches received from Berlin by New York newspapers state that Nicoline Zederer, of Chicago, has been engaged by John Philip Sousa to tour the world with his band as a solo violinist, joining the organization in London in September. Miss Zederer has been studying four years in Berlin under direction of Theodore Spiering, concertmaster of the New York Philharmonic Orchestra, who educated her from her childhood, when she came to America as a Swedish orphan. Mr. Spiering is spending the Summer in Germany with his family.

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WISCONSIN MUSIC TEACHERS ORGANIZE

First Convention of State Association Results in Profitable Sessions

APPLETON, Wis., June 24.—In response to the call of William Harper, dean of the Musical Conservatory at Appleton, the Wisconsin Music Teachers' Association convened their first annual meeting last Wednesday afternoon in this city. The response to the appeal for a State Music Teachers' Association exceeded the expectation of the organizers, but the exceedingly hot weather rather militated against the attendance hoped for. However, half a hundred educators did convene, and the start was considered in every way eminently satisfactory.

The preliminaries consisted in a general meeting for enrollment Wednesday afternoon in Peabody Hall. An hour later Dr. James F. Reeve, of Appleton, delivered an address of welcome. In the evening the association had a dinner at the Hotel Sherman, and Thursday morning the various committees reported and a general discussion was followed by these Round Table Series: "Harmony and Analysis," Edgar A. Brazelton, of the Lawrence Conservatory of Music; "Piano," Mrs. Elizabeth Battle Bintliff, of the Ripon School of Music; "Organ," Professor Abraham Ray Tyler, Beloit College of Music; "Voice," Mrs. Ruby Garlick Babler, of "Public School Music," Charles J. Waterman, Lawrence Conservatory. Dean Harper presented a paper on "Expression and Song," followed by a song recital arranged chronologically, the accompanist being Winifred M. Bright.

On Thursday afternoon Professor Abraham Ray Tyler, of Beloit College, entertained the delegates with an organ recital at Congregational Church, presenting the famous Dudley Buck program which Professor Tyler had presented at St. Paul's Chapel, Columbia University, New York, early in January. Dr. L. G. Sturm, of the Wisconsin Conservatory of Music, presented a paper on "The Educational Value of Music," and later Wilhelm Middelschute, of the Wisconsin Conservatory, gave an organ recital of classical numbers.

In the evening a grand concert was given at Peabody Hall, enlisting the services of Adams Buell, of Waukesha, pianist, who made a most pronouncedly favorable impression, opening with Beethoven's Minuet in B Flat Major, following it with "The Turkish March," from "The Ruins of Athens," transcribed by Rubinstein, then giving a Chopin Mazurka, op. 6, and Valse, op. 18. Subsequently he gave a series of short selections in brilliant fashion, representing such composers as D'Albert, Sibelius, Grieg, Arensky, Glazounov and Liszt. The vocal numbers were charmingly sung by Mrs. R. G. Babler, and Louise Thomas played Felix Borowski's "Adoration." This concert proved to be one of the red-letter events of the meeting.

The last day's session, to-day, had as its most important contribution a paper by Edgar A. Brazelton, of the Lawrence Conservatory of Music, on "The Progress of Music and America." The opening event of the afternoon was an interesting piano

recital by Mrs. Georgia Hall-Quick, of Appleton. This was followed by a fine song recital by Frederick J. Carbery, of Milwaukee, who was accompanied by Elizabeth Tucker. Following this came a paper on "Public School Music: Its Ideals and Accomplishments," by Miss Cundiff, and then an organ recital by Dr. L. A. Brooks, of Fond du Lac, in the Congregational Church. The final feature of this profitable meeting was a concert at Peabody Hall, enlisting Pearl Brice, violinist; Catherine Clark, contralto, and Carl J. Waterman, tenor, accompanied by Winogene Hewitt and Winifred Bright.

The officers elected for the ensuing year were: William Harper, dean of the Lawrence Conservatory of Music, president; Abraham Ray Tyler, Beloit, vice-president; L. A. Brooks, Fond du Lac, second vice-president, and Mrs. Elizabeth Battle Bintliff, Ripon, Wis., treasurer. The next annual meeting will be held in Beloit.

C. E. N.

CUNNINGHAM WITH ORCHESTRAS

Baritone Will also Appear Frequently in Recital and Oratorio

A busy season for Claude Cunningham, the baritone, is now in course of booking. Mr. Cunningham will have several orchestra appearances in addition to his recital and oratorio engagements.

"Peculiarly noble and resonant" is the way W. B. Chase, in the New York *Evening Sun*, has characterized the voice of Mr. Cunningham, whom Loudon Charlton announces as one of his leading attractions for next season. That he takes rank among the best of the younger generation of American singers there can be no doubt, while many critics have unqualifiedly accorded him first place without a rival.

It was at the performance of Bach's "Passion Music" by the New York Oratorio Society that the *Evening Sun* critic used the phrase that so aptly describes Mr. Cunningham's voice. Other metropolitan notices were equally complimentary. "Mr. Cunningham sang with amplitude and great beauty of vocal sound," wrote H. E. Krehbiel, in the *Tribune*, while Henry T. Finck, in the *Evening Post*, declared that "rarely, if ever, has the 'Passion' music been better sung."

NEW CONCERT QUARTET

Chicago Singers Start on Trip Through the Far West

CHICAGO, June 27.—One of the sterling concert organizations of Chicago, enlisting John B. Miller, tenor; Arthur Middleton, basso; Lenora Allen, soprano, and Mrs. Rose Lutiger Gannon, contralto, left last Friday for an extensive concert tour of the West. Incidental to their trip over the Northern Pacific, they will visit the Yellowstone country and possibly give several recitals at the big hotels. They will give operatic concerts, presenting scenes from various standard operas in their repertoire and appear at numerous Chautauquas. Their time has been solidly and profitably booked. Messrs. Miller and Middleton will both continue next season on the faculty of the Chicago Musical College. All the people enlisted are well-known oratorio singers except the youthful and attractive soprano, Miss Allen, who has won her plumes in operatic work. The season opened in Detroit, last Saturday.

C. E. N.

Graduation Exercises at Mendelssohn Conservatory in Chicago

CHICAGO, June 27.—The Mendelssohn Conservatory held its commencement exercises last Friday night at Kimball Hall, the musical program being presented by Myra Roseland, Zefer Alogts, Margaret Anderson, Gertrude Larson, Carrie Johnson, all giving movements from concertos with orchestral accompaniments. Oda Becker and Mary Carnduff both gave organ selections and Lettie B. Mitchell added interest to the program with a soprano solo. As the finale of the evening Joel Mossberg and Frank Winter, members of the faculty, gave selections, the former singing the Prologue from "Pagliacci" and the latter playing the Seventh Concerto of De Beriot. A. Alfred Holmes was the director of the orchestra.

C. E. N.

Aborn Opera in New York

The Aborn Comic Opera Company has announced a Summer season to begin at the Plaza Music Hall, New York, July 4. The repertoire will include "The Mikado," "The Yankee Consul," "Mlle. Modiste," "Robin Hood," "The Fortune Teller," "King Dodo," "The Sultan of Sulu" and others.

YEAR'S CLIMAX FOR BOSTON STUDENTS

Impressive Graduating Exercises Held for New England Conservatory of Music

BOSTON, June 21.—The commencement exercises of the graduating class at the New England Conservatory of Music were held this afternoon in the Boston Opera House, before a large and brilliant audience, which practically filled the immense auditorium. In some respects the program surpassed in interest and excellence of execution commencement day exercises of previous years, and provided a fitting climax to the most successful year in the history of Boston's great musical educational institution. The accompaniments were played by the Conservatory orchestra, George W. Chadwick, conductor. Those who took part and their numbers on the program follow:

John Bayard Currie, Cambridge, Mass., Fugue in E flat (St. Anne's), for organ, J. S. Bach; Lee Marian Pattison, Des Moines, Ia., Pianoforte Concerto in G major, Beethoven; Rebecca Hanson Andrews, Gloucester, Mass., "Hear Ye, Israel," "Elijah," Mendelssohn; Samuel Buchanan Charles, Albany, N. Y., Pianoforte Concerto in G minor, Saint-Saens; Ida Lucile Pierce, San Diego, Cal., "Dove sono" from "Nozze di Figaro," Mozart; Harold Braley Simonds, Marborough, Mass., Toccata from Symphony No. 5 in F minor for organ, Widor; Stella Bundy Crane, Jamaica Plain, Mass., "Ah, fors'è lui," from "La Traviata," Verdi; Julius Louis Chaloff, Dorchester, Mass., Andante non troppo e molto maestoso; allegro con spirito, Tchaikowsky; Conservatory orchestra, Vorspiel, "Die Meistersinger von Nürnberg," Wagner.

The exercises closed with the usual address of Director Chadwick to the graduating class, in which he congratulated them upon their success during their course, and expressed good wishes for future progress. Following this the diplomas were presented.

Mr. Charles and Mr. Chaloff, of the graduating class, took part in the recent contest for the Mason & Hamlin prize, which consisted of a grand piano. Both again displayed their abilities as young concert pianists, and Mr. Chaloff, the winner of the prize, earned special praise for the brilliant reading he gave of the Tchaikowsky Concerto. Miss Crane sang the beautiful aria from "Traviata" with much warmth and feeling, and displayed a well-trained voice of uniformly beautiful quality. This was the first time the organ at the opera house had been used in concert. Mr. Currie and Mr. Simonds added much to the program by their organ selections.

The candidates for diplomas in the class of 1910 included twenty-five pupils in the teachers' course in pianoforte; three in the soloists' course and seven in the soloists' and teachers' course in pianoforte. In voice, four pupils in the soloists' and teachers' course and five in the teachers' course are graduates. In the organ course there are six; in the teachers' course in violin, two; in the soloists' course in clarinet, one, and one pupil in the teachers' course in pianoforte of the class of 1909. Seven pupils are awarded honors, and one, Mrs. Genevieve Bacon Baker, is awarded highest honors in the soloists' course in pianoforte.

D. L. L.

Illinois College of Music Exercises

CHICAGO, June 27.—The Illinois College of Music held its commencement exercises Tuesday evening at the Central Park Presbyterian Church. The program was presented by Hazel Mook, Mabel Lees, Louise Jeanette Swartout, Marian Allers, Julia Genevieve Lutz, Gertrude Consuelo Bates and a ladies' chorus, enlisting M. Ruth Crofoot, Libbie Kalish, Julia Lutz, Marie Schuetter, Bernice Chapman, Grace Hodges, Alvena Kutemeyer, Hazel Mook, Myrtle Taylor and Mrs. G. Edwin Smith. The orchestra parts on second piano were furnished by Marie Edwards, and the address of the evening by Rev. Frank A. Hosmer, C. W. Edwards presenting the certificates and medals to the graduates.

C. E. N.

Miss Michael Elliot to Give Interpretative Dances in Pittsburgh

Miss Michael Elliot, the interpretative dancer, is engaged to appear in Pittsburgh on August 8 and 9, with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor.

On this occasion Miss Elliot will give the first performance of the "Domain of Hurakan," by Arthur Farwell, a composition representative of Indian creation myths.

"Hurakan" is the wind god in one of the languages of the Central American Indians, and it is from that term that the English word hurricane is derived. The orchestral score was made last Winter by Mr. Farwell for Miss Elliot's use, and bears the legend from ancient Central American mythology, "Over the waters passed Hurakan, the mighty wind, and called forth the earth."

A SPRINGFIELD FESTIVAL

Severn Pupils Give Praiseworthy Performance in the Massachusetts City

SPRINGFIELD, MASS., June 27.—The twenty-second annual music festival of the voice, piano and violin pupils of Mr. and Mrs. Edmund Severn was held in High School Hall, June 22, 23 and 24. These festivals have always ranked among the most important events of their kind in Western Massachusetts, and the programs contain names of musicians who have become prominent in all parts of the country. This year's programs were up to the usual high standard, and contained, besides solos, much ensemble music for pianos, for violins and a male quartet.

Among the singers who deserve mention, both for natural gifts and acquired accomplishment, are Robert Cratty, a promising young baritone; J. E. Syner, baritone, already a professional; Lillian Dwyer, dramatic soprano; Eleanor Cronin, a talented contralto, who is also a fine pianist, and the male quartet, composed of Henry Brasard and Romeo, Ernest and Hilaire Provost. The quartet was carefully drilled by Mr. Severn, and made a splendid impression.

Among the pianists, Edith Gardner (Mrs. Severn's assistant), Alice Browne and Kathryn McGovern deserve special mention, the last named a fourteen-year-old girl, showing extraordinary powers in MacDowell's "Witches' Dance." Of the violinists, Fred Fillion and Rene Hebert were the most brilliant, the former playing Sarasate's "Zigeunerweisen," the latter Leonard's "Souvenir de Haydn." Fillion, though but eighteen years of age, is an orchestral leader, first violin of a successful string quartet, and also a good pianist. One of the hits of the festival was the playing of an eight-year-old violinist, Robert Sears, a most talented youngster. One of Mrs. Severn's New York pupils, Samuel Martin, with a remarkable tenor voice, sang on artists' night, and made a profound impression.

Medals for Graduates of the People's College of Music, Chicago

CHICAGO, June 27.—The People's College of Music held its fourteenth annual commencement exercises and concert last Saturday evening, at Kimball Hall. A program of twenty-one numbers was presented in attractive fashion by the pupils. Eight teacher's diplomas were awarded by Thomas Holme, the head of the school. There were eleven members of the Teacher's Class entered in the piano competition, five members of the senior class being awarded prizes and ten honorable mentions. In the junior class three members were given gold medals, nine honorable mentions. In young people's class six silver medals were distributed and two had honorable mentions. It is stated this is one of the most successful years in the history of the People's College of Music.

C. E. N.

Becker Pupils Play at Labor Palace

Two pupils of Gustav Becker, the well-known piano instructor, scored emphatic successes on June 25 at a concert given at the Labor Palace, 14th street and Second avenue, New York. They played several numbers by Liszt, Mendelssohn and Winiewski in a brilliant manner, winning much applause. They were especially selected for this concert by Joseph Henius, the pianist and composer, under whose direction the concert was held.

"An Ysaye in Embryo"

BERLIN, June 25.—Berlin violin critics repose utmost faith in the future prowess of the fourteen-year-old Philadelphia violinist, Franklin Gittelsohn. They call him an Ysaye in embryo. The boy is studying under the Hungarian teacher, Karl Flesch.

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Washington College of Music Has Interesting Commencement

WASHINGTON, D. C., June 28.—The Washington College of Music had its commencement on Wednesday, the closing recital and awarding of diplomas taking place in the afternoon. The musical program engaged some of the best talent of the college, and the vocal selections were particularly well chosen and well presented. These included arias and ensembles from "Martha," "Rienzi," "Pagliacci," "Aida," "La Bohème," "Villanelle" (Dell'Acqua), "Nymphes et Sylvaains" (Bemberg) and the grand finale of the third act of "Ernani." Those taking part in these numbers were Ada H. Birch, Faye R. Humphrey, Eva M. Phelps, George H. Miller, Donna E. Riegel, Richard P. Backing and Harriet Y. Hough, all pupils of Sydney L. Wrightson, president of the college. The piano numbers by all pupils of Sydney L. Wrightson, president of the college, were: first movement of C Minor Concerto, Beethoven, Ermell Cohencious; E Major Polonaise, Liszt, William A. Engel, Jr.; "Nocturne," Brassin, Marcia L. Merrill; first movement of D Minor Concerto, Rubinstein, Helen R. Thompson; B Flat Minor Scherzo, Chopin, Roberta H. Amies, and C Minor Concerto, Mendelssohn, Mary P. Olmstead. Mr. Wrightson made the presentations of the diplomas to these graduates: Richard P. Backing, Ada H. Birch, Faye R. Humphrey, Eva M. Phelps, George H. Miller, Donna E. Riegel, Edith L. Redman, Harriet Y. Hough, Marjorie H. Moulton, Helen R. Thompson, Roberta H. Amies, Marcia L. Merrill, Emma C. Charnstrom and Mary P. Olmstead. W. H.

American Girls in Paris Concert

PARIS, June 25.—Four American girls participated in a concert given yesterday by advanced pupils of Mme. Marchesi. Frances Roeder, of New York, sang an air from "Barber of Seville," and, with Lucazeau, tenor of the Opéra Comique, rendered, in costume, nearly all of the first act of "Bohème." With Louise V. Aken, of Milwaukee, and Miss Luckelyn, an English student, she sang the trio from "Carmen." Mrs. Rieger, of Kansas City, and Miss Goldstein, of Boston, were others who won the favor of the discerning audience.

Miss Giese's Pupils in Baltimore

BALTIMORE, June 23.—A delightful musicale was given Tuesday evening by piano pupils of Florence M. Giese, at her studio, No. 2118 St. Paul street. The participants included Ruth Buracker, Marie Fite, Rita V. Hopkins, Lillian Farnandis, Margaret Marston, Helen Tate and Monkur Pleasants. The program included solo and two piano numbers. The pupils were assisted by Mrs. Charles Morton, soprano; Nellie Orem, soprano, and John F. Osbourn, baritone. W. J. R.

Ida E. Dow's Pupils Perform

BOSTON, June 27.—At a recent recital by vocal and piano pupils of Ida E. Dow a miscellaneous program was given, as well as "The Wreck of the Hesperus," a musical setting of Longfellow's poem, by Thomas Anderton. The work is in cantata form, and requires a chorus of twenty-five voices and soprano, tenor and bass soloists. The program throughout was well given, and showed that the pupils had been carefully trained. L.

Vocal pupils of C. I. Valentine gave a recital in the Columbus Hall Auditorium, Union Hill, N. J., on June 24. The participants included the Misses Bode, Trost, Eckhart, Clauss, and Davis, and Messrs. Edlund, Krauser, Stanley, Lewis and others.

A piano recital was given by Lena Schraeder, assisted by Mary Martin, soprano, at the studio of Herve D. Wilkins, Rochester, N. Y., on the evening of June 23. The program comprised works by Schubert, Mendelssohn, Liszt, Parker, Sinding, Abt and Buck.

GOTTSCHALK LYRIC SCHOOL EXERCISES

Chicago Students Give Diversified Program at Twenty-Second Annual Commencement

CHICAGO, June 27.—The Gottschalk Lyric School held its twenty-second annual concert and commencement exercises last Tuesday evening in Kimball Hall, the entertainment attracting a large and appreciative audience, and, barring some omissions from the program, caused by individual indisposition, was carried out as originally arranged.

L. Gaston Gottschalk is not only an excellent teacher, but a good program maker, and had prepared a series of trials for his pupils that reflected credit through their interpretation. The concert opened with a Beethoven sonata, played by Hazel Schlumbrecht. Following came the Madrigal duet from "Romeo and Juliet," enlisting Miss

Davidson and Della Maria. The latter is a remarkable tenor, who came to Mr. Gottschalk a year ago, a poor Italian from South Water street, who knew absolutely nothing of music; now all his faculties have been awakened and he certainly gives remarkable valuation to the music. Subsequently he gave the Lament from "Pagliacci" in touching style. Mrs. Ada P. MacMillan sang Handel's Aria, "Verdi Prati," followed by the Romanza from "Carmen," vocalized by E. P. Russell. Marian Feingold sang two brief numbers, and Gustafine Dornbaum sang the "Shadow Song" from "Dinorah." Among other features was the aria from "Favorita," sung by Mrs. I. Woodman; duet from "Madama Butterfly" attractively given by Mrs. Brook and Mr. Richter; the brilliant Aria from "Lucia," by Celia Davidson, and the recitative and aria from Gounod's "Mireille," by Mrs. Eudora M. Brock.

One of the show pieces was the duet, "Fu la sorte," from "Aida," enlisting Mary Freeman and Mrs. I. Woodman. The latter is a dramatic soprano of remarkable promise, one worthy of an operatic hearing, her voice running from low G to high C, fine and full throughout its range. The regular musical program had a fitting finale in the Garden Scene from "Faust," which had the artistic assistance of Mr. Gottschalk himself. C. E. N.

GUCKENBERGER SCHOOL HAS FINAL CONCERT

Boston Institution's Third and Last June Recital Develops Unusual Interest

BOSTON, June 27.—The third and last of the series of June recitals of the Guckenberger School of Music, Benjamin Guckenberger, director, took place in Steinert Hall last Thursday evening before a large and attentive audience. The pupils were assisted by members of the Boston Symphony Orchestra, and Mr. Guckenberger conducted. Those who took part and their numbers follow:

Lucy E. Hobbs, Rondo Brillante, A major, op. 56, Hummel; Ida May Pottinger, "Allegro Moderato" from Concerto G Minor, op. 58, Moscheles; Elizabeth Burns, Rondo Brillante, E flat major Mendelssohn; Martha Mayer, "Capriccio Brillante," B minor, op. 22, Mendelssohn; Barbara Mayer, Aria from "Joan of Arc," "Farewell, ye Hills," Tchaikowsky; Ruth Pratt, "Allegro energico" from Concerto G Minor, op. 7, Schütt; Eleanor F. Bower, "Serenade and Allegro Gioioso," D major, op. 43, Mendelssohn; Ethel Maud Comrie, "Allegro Moderato" from Concerto A Minor, op. 85, J. N. Hummel.

In making up the program for his pupils Mr. Guckenberger displayed excellent taste, and presented a list of selections of far more than ordinary interest. Martha Mayer and Miss Pratt are members of the faculty of the school, and their playing was noteworthy. The others who took part displayed a technical proficiency and ability to interpret which were a credit to themselves and their teachers. Barbara Mayer, who sang the Tchaikowsky number, is one of the advanced vocal pupils of Mrs. Guckenberger, and is a thorough artist.

At the close of the program Mr. Guckenberger said a few words of congratulation to the pupils, and the following were presented with certificates: Eleanor Bower, Roslindale, Mass.; Maud Cardow, Exeter, N. H.; Lucy E. Hobbs, Boston; Elizabeth McKenna, Hyde Park, Mass.; Florence Morse, Keene, N. H.; Ida May Pottinger, West Roxbury, Mass.; Eleanor Towle, Charlestown, Mass.; Anna Whelan, Roxbury, Mass.

At the three Spring recitals more than sixty pupils of the school have appeared, and this of itself furnishes ample evidence of the success of the second year of the institution. This is not the first time Mr. Guckenberger has directed a music school, for he instituted and for several years was the head of a music school in Birmingham, Ala., previous to his coming to Boston. The comprehensive scope of the Guckenberger school is indicated by the fact that there are pupils in piano, violin, voice and various orchestral instruments. A specialty of

Mr. Guckenberger's training of his pupils lies in the attention he gives to instruction in harmony and reading from orchestral scores. The registration for next season is



BENJAMIN GUCKENBERGER

already large, and indicates that next year will be an even more prosperous season than the past. D. L. L.

Played Organ Service with One Hand

BALTIMORE, June 27.—Elsie Rosalind Miller, organist and choir director of St. Paul's M. E. Church South, performed the organ service Sunday with the right hand only, owing to a boil on her left arm, which hung in a sling. Her work was exceedingly well done under such trying circumstances, and at the conclusion of the service Miss Miller was heartily congratulated by members of the choir and congregation. W. J. R.

Toronto Engagement for Miss Keyes

Margaret Keyes has been engaged as the vocal soloist for the concerts of the National Chorus, to be given in Toronto on January 19 next, under the conductorship of Dr. Albert Ham.

1,063D RECITAL IN PITTSBURG SERIES

Final Program of Season Given on Carnegie Music Hall Organ

PITTSBURG, June 27.—Vincent B. Wheeler yesterday gave the 1,063d free organ recital at Carnegie Music Hall and the last recital of the season. City Organist Charles Heinroth left early last week for Canada to spend the Summer. He will not begin his recitals next season until Saturday, October 1, and will remain away until nearly that time. Mr. Heinroth a short time ago renewed a three-year contract with the trustees of Carnegie Institute. Kaspar P. Koch, organist at the North Side Carnegie Music Hall, will give his last recital of the season Thursday night, with Leone Fleming, soprano, and Dr. C. Buttner, trumpet, as assisting soloists.

Mr. Wheeler, who presided at the organ at Carnegie Music Hall yesterday, is the organist of the Emory Methodist Episcopal Church, perhaps the wealthiest church of that denomination in Pittsburgh, and gave a splendid program. Among the numbers presented were the 1h. Dubois Prelude, an Andante by Harrison P. Wilde, Sonata in A Minor, op. 98, Josef v. Rheinberger; Bach's Prelude and Fugue in C Minor, Wheelton's "Berceuse," Wagner's "Prize Song" and "O Filii," by Alexander Guilman.

It is estimated that more than 100,000 persons attended the season's organ recitals, which appear to be growing in popularity every year. Workmen will this week begin the task of rebuilding the great organ which was a gift from Andrew Carnegie. The cost of reconstruction will run to \$10,000, and perhaps more.

The Pittsburgh Orchestra, under Carl Bernthaler, will close the musical season of the Detroit Symphony Association, March 14, 1911.

The Festival Orchestra last week played some excellent programs at the Summer concerts on the Schenley Lawn. The soloist of the week was Henrietta Bowlin, one of Pittsburgh's favorite contraltos, and soloist of the Shadyside Presbyterian Church. Her selections—the "riabanera," from "Carmen"; "Serenity," by Salter, and "Ah! Love but a Day," and other numbers—were especially suited to her voice. Conductor Bernthaler gave programs of pleasing quality all week. Among the numbers played at the Friday night concert was the Allegro from Schubert's "Unfinished Symphony." Frank Kohler, violinist, and Fritz Goerner, cellist, were the soloists of the evening, and made splendid impressions in the rendition of Wagner's "Dreams," a study for "Tristan and Isolde."

Silas J. Titus's pupils gave a recital last Monday night at Hamilton Hall, a large number of pupils taking part in the program. Among the other recitals given during the week by teachers were those of Winona Hill, of Bellevue; Bertha Bishop Clement, soprano, assisted by Eleanor Meikle, pianist; the piano and vocal pupils of Sidney M. Hamilton and J. L. Rodrigues, the Wickersham School of Music, Bissel Conservatory of Music, and others.

The new organ of the First Reformed Church at Canton, O., was used last week for a first recital, given by S. Dwight Smith. Mr. Smith also gives a recital on a new organ at Bowling Green, O., this week.

C. S. Niessen sails to-morrow on the Rotterdam for Holland. He will remain abroad until next September.

An entertaining program was given Thursday night at the German Club by the pupils of John C. Dickson, assisted by a chorus of sixty voices. E. C. S.

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Maeder's Orchestra, of Appleton, Wis., recently completed a trip through Wisconsin, on which it traveled 4,800 miles.

Anna M. Welch, a nine-year-old harpist, was heard in recital at St. John's P. E. Church, North Haven, Mass., June 26.

Norma Cumming, an eighteen-year-old Toronto girl, has won the E. B. Osler scholarship at the Metropolitan School of Music, that city.

Mervin Hartshorn, formerly bass soloist at the Church of Our Father, Pawtucket, R. I., has taken a similar position at the First Baptist Church, East Providence.

Padget Geraldine Watrous, late of the Savage Grand Opera Company, was heard recently in her home city, where she sang the rôle of *Marguerite* in "Faust" with the Cleveland Operatic and Oratorio Society.

A musicale was given recently at the home of James Schultz, Portland, Ore. The program included works by Chopin, Debussy, Dohnányi, Ganz, MacDowell and Tchaikowsky.

Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, is spending the Summer at North East Harbor, Me. He will return to Baltimore about the middle of September.

Mrs. Annie Jenks, contralto, of Pawtucket, R. I., gave a birthday musicale at her residence, on Olive street, that city, June 24, assisted by Mabel Smith, soprano, and Clifford Carpenter, accompanist.

The Society of Alumni of the Milwaukee School of Music has elected Amelia Patterson, president; Elizabeth Bradford, vice-president; Mrs. John S. Woodmansee, secretary, and Alice Mayhew, treasurer.

Julia A. Doe, of Milwaukee, a graduate of Bryn Mawr, and who has received a master's degree from the University of Wisconsin, has been appointed an instructor of music at Milwaukee-Downer College.

A memorial concert for Edwin Bruce Story, for many years teacher of piano at Smith College, Northampton, Mass., who died last July, was held in Springfield, June 17, many representatives of the college participating.

Estella M. Cushman, who has been supervisor of music in the public schools of three Massachusetts towns, Huntington, Montgomery and Russell, for the last year, has resigned, to accept a similar position near Hartford, Conn.

Minnie Castle Davis, contralto, has been engaged for the entire season at Ocean Grove. She will probably make a short tour later through the Middle West before taking up her regular Winter work in New York.

The annual commencement concert of the Central High School, Binghamton, N. Y., was held on June 17. The works performed were by Mendelssohn, Haydn, Weber, Mascagni, Schumann, Godard and others.

Helen Noldi, the soprano, who has been successful in Berlin opera, is soloist with the Martini Orchestra in its Atlantic City concerts. Her son, a twelve-year-old violin prodigy, is also to assist at some of the concerts.

Professor Paul Nielson, who for the last two years has been connected with the department of music at Beloit College, Beloit, Wis., has resigned, and will return

to his home in Michigan, to resume his fruit-growing business.

Jessie MacLachlan, the Scottish prima donna, and her company, have returned to Toronto from their Western tour, which extended over four and a half months. Between Winnipeg and the Coast this company gave more than one hundred concerts.

The final exercises of the graded piano class of Jane E. Williams were held at her studio, No. 1210 Mosher street, Baltimore, Md., June 20. The gold medal for the greatest number of hours of practice during the session was awarded Vivian Ashby. A teacher's diploma was awarded Nellie Lane.

Adolf Weidig, violinist, director of the American Conservatory of Music, Chicago, was heard in a recital in Fort Smith, Ark., recently. His program included Grieg's G Minor Sonata and numbers by Svendsen, Weidig, Nardini, Ries, Beethoven and Schuett.

A recital was given by the pupils of Thomas Cutty at the Trinity Lecture Room, New York, on the evening of June 14. The program was made up of violin, piano and vocal numbers, the composers represented including Haydn, Chopin, Ardit, Dancla, Lange, Bennet, Kohler and others.

Among the Summer visitors in Norway, Me., is Robert W. Douglas, the baritone, who won distinction four years ago during a concert tour of Europe, when he was decorated by several monarchs. The townspeople of Norway gave him a big reception this week.

"Salt Lake Musical Players" is the title of the latest organization in Salt Lake City. It is formed for the purpose of producing plays by local writers and to encourage home talent in the musical and dramatic lines. Edward P. Kimball is musical director.

The Orpheus Club of Oakland, Cal., gave a largely attended concert June 7, assisted by Lowell Redfield, baritone; the Stewart Violin Quartet, consisting of Carrie M. Bright, Mrs. Fred Watson, Marinus Lytjen and Charles H. Blank, with Florence Fernhoff, pianist, and an ensemble of ten solo violins.

Mrs. May Nevins Smith, prima donna soprano, was guest of honor and the chief artist on the program at the two hundred and second dinner of the Hungry Club of New York, June 25, at the Hotel Flanders. She sang a dozen songs, and Beatrice Oliver, violinist, and Mrs. Frances Sales, accompanist, assisted.

A musicale was given June 22 at the studio of Mrs. Frank Hoover, No. 936 North Gilmor street, Baltimore. The participants included Doris Harker, Bessie McCall, Mary Hoover, Dolores Smith, Jeannette Rogers, Marie Hoover, Margaret Doyle, Mrs. W. Boyd and Elmo McCall, Mary Terry and Martha Slocum.

Miriam Arndt, soprano, of Newark, N. J., sailed for Europe, June 28, to perfect her musical studies. She will prepare herself to sing in French and Italian opera, and will study first under the best Italian masters. Alessandro Bonci, the tenor, has heard her sing on several occasions, and expressed himself as greatly impressed by her talent.

Commencement exercises at the Richmond Conservatory of Music, Richmond, Va., were held on June 20 and 21. The music played on each occasion comprised works of Raff, Chopin, Mendelssohn, MacDowell, Beethoven, Liszt, Rossini and

Grieg. A notable feature of the concerts was the fact that as many as sixteen pianos were used at one time.

Mrs. Edna Cole, contralto, and Edna Baier, soprano, of Atlantic City, gave two important June recitals in that resort. At the first they were assisted by Mrs. Laura Buchanan Westney and Anna S. Hemphill, in piano duets, and Evalyn Tyson in solo piano numbers. In the second concert Mrs. Edward Cooper gave piano duets with Mrs. Westney. T. C. Walker, baritone, sang at both recitals.

Gertrude Karl, a contralto of considerable ability, was heard in a concert at Wallace Hall, Newark, N. J., on the evening of June 16. She sang the "Flower Song" from "Faust," Schumann's "Lotus Flower," Chadwick's "The Danza" and several other numbers as encores. She is gifted with a voice of richness and smooth quality, and her manner of using it discloses thorough schooling. She was enthusiastically received.

Many changes have been made in the plans for next season's work by the Treble Clef Club of Beloit, Wis. Monthly concerts will be held at which the work of only one master will be performed. It has been decided to discontinue the artists' concerts, owing to financial troubles. The officers elected are: President, Cora Pollock; vice-president, Mrs. Ruby Garlick Bahler; secretary, Mrs. Grace Howard Morgan, and treasurer, Harriet Wessel.

Lieut. W. H. Santelmann and the United States Marine Band will be heard in a series of three concerts at Charlottesville, Va., on June 30 and July 1, and will also give a series of concerts at Cumberland, Md., during the latter part of July. The band is heard in open-air programs at the White House, the Capitol and the Marine Barracks at frequent intervals in Washington, and is able to make these short trips to other cities when not on duty in the Capital City.

Graduation festivities were held at the Dana Musical Institute, Warren, O., during the week of June 13. Graduates of former years attended in large numbers. The chief musical feature was the presentation in the Methodist Church of Coleridge-Taylor's "Hiawatha's Wedding Feast" by the Dana Musical Institute Chorus. This work was preceded by Fanning's chorus, "The Miller's Wooing," and several shorter selections. All of them were sung under the leadership of Professor Lynn B. Dana.

Some important removals are to be made in St. Patrick's Choir, the most widely known choir among the Catholic Churches of Washington, D. C. Without any apparent warning the following members have been notified that their services will not be needed after the Fall: Armand Gumprecht, who has been organist for thirteen years; Mrs. Annie Grant Fugitt, who has been soprano for eight years, and Mrs. N. O. Pollard and Arthur W. Porter, both soloists, who have been members of this choir for two years.

A studio song recital was given June 24 by two pupils of Mrs. Susanne Oldberg, of Washington, D. C., Miss Carroll and Miss Wurdeman. The selections presented by Miss Carroll were "Irish Lullaby" (Jacobs Bond), "Song of the Soil" (Breil), "Thoughts Have Wings" (Lehmann), "In a Garden" (Hawley), "Jean" (Burleigh) and "L'Esclave" (Lalo). The songs by Miss Wurdeman were "Irish Love Song" (Lang), "Danza" (Chadwick), Barcarolle (Offenbach), and "Far Across the Desert Sand" (Finden).

Frederick Neil Innes and his band have just closed a successful engagement in Milwaukee. Among the offerings of their closing week were the Communion Scene from "Parsifal," scenes from "Il Trovatore," Liszt's symphonic poem, "Mazeppa," and Dvorák's "New World" Symphony. The crowning event was a performance of Haydn's "Farewell Symphony." Mme. Beatrice Van Loon, prima donna soprano, took an important part in the week's program, as did Beatrice Fischer, another soprano.

The St. Cecilia Choral Club of New Albany, Ind., which is made up of thirty young girls, ranging from fourteen to twenty years of age, closed its season on June 17.

The club was formed for the study of two and three-part songs for female voices, and is under the direction of Harriet Devol. It is now in its third year, and gives one public recital and one or two open rehearsals each year. Its final appearance this season was an open rehearsal at the Highland clubhouse. Nell Lemon, soprano, and Wilbert Embs, tenor, assisted the choristers.

Squire Coop, professor of music at the University of Utah, announced a class concert of advanced pupils for June 16, at the Salt Lake Theater, Salt Lake City, at which he presented Mrs. J. A. Ferraro, Maude Ziener, Ruth Webster, Lillian Wright, Lester Hinchcliff, Alberta Wright and Rachael Farley. Edith Kingsbury, soprano; daughter of President J. T. Kingsbury of the University of Utah, assisted. Carrie Brown, an advanced pupil of Squire Coop, was heard in recital at the First Congregational Church, Salt Lake, June 6.

A concert by Joyce Barrington Waters, pianist; Davol Sanders, violinist, and Frederick Albert Hoshcke, organist, was given at the First Highland Baptist Church, Springfield, Mass., June 22. Mr. Waters gave a performance of Liszt's "La Campanella" and also played a "Rigaudon" by Raff. Two pieces by Mrs. H. H. A. Beach, "La Captive" and "Mazurka," were played by Mr. Sanders, and two original pieces by Mr. Hoshcke. The adagio from Mendelssohn's "Scotch" symphony was rendered by all three instruments.

Edward F. Johnston, organist, played the following program at Cornell University commencement June 20: Sonata, No. 5, Mendelssohn; "In Springtime," Hollins; Andante Grazioso, Munro; Finale from Sonata I (op. 42), Guilmant; Barcarolle, Offenbach; Improvisation; March from "St. Polycarp," Sir Frederick Ouseley. In a recital on the new organ at the Methodist Church, Lodi, N. Y., June 24, Mr. Johnston played his own composition, "Eventide," and was requested to repeat it several times. His other selections were by Hollins, Guilmant, Dvórák, Wagner and Mendelssohn.

A considerable number of pupils of Anna Winkopp, contralto, of New York, and the second alto of the Manhattan Ladies' Quartet, have filled interesting engagements the past season. Elinor Schiefer, soprano, has sung at a number of concerts and private musicales, and also as soloist at the St. Petri Evangelical Church. Elsie Frank, mezzo-soprano, has been making notable progress, as has also Elsie Wacker, soprano, who has been singing at the Christ English Lutheran Church. Dorothy Stachelroth, contralto, has filled a number of engagements, and has also been soloist in a Brooklyn church. Among the other pupils who have been heard at private studio musicales are Agnes Otto, Beatrice Roden, Julia Webb, Christine Graner, Cathrine Robinson, Carrie Koch, Matilda Syzka and Louise Bishop.

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GOOD ADVICE TO MUSIC STUDENTS

Cultivate Catholicity of Taste in Your Music, Urges Walter Spry

CHICAGO, June 27.—A valuable speech of advice to music students was that given by Walter Spry at the recent commencement exercises of the Walter Spry Piano School, classes of 1910. He said:

"If I were asked what the most prominent characteristic of the members of these classes is, I would answer, a strong individuality. Your teachers have not always had a smooth path in dealing with the problems which have occasionally come up during the past season, but I am happy to state that in every instance harmony has been established and the average in the work has been satisfactory.

"It would have been impossible to attain this standard had it not been for the very efficient work of Mr. Lemont in the theoretical classes. As students you have completed a course in piano and theory which gives you a foundation on which you can build as long as there is the desire to pursue the study of music. Your grasp of the subject will be firmer as time goes on, and you will not be easily shaken by the ever-recurring fads and fancies of useless dreamers.

"Learn to be catholic in your taste, appreciate the scholastic and romantic Germans, such as Bach, Beethoven, Schumann; the exuberant Italians, such as Verdi, Puccini; the genial Frenchmen, such as Saint-Saëns, and even the ultra-modern Debussy, the nature-loving Scandinavians, Gade and Grieg, and also study the better class of American composers, emphasizing such writers as MacDowell, Mrs. Beach, or even Nevin.

"Intellect is said to be cold. So it is, I itself. But (as one writer puts it) complain not at the snow that reposes upon the Rocky or Alpine range. All Summer long the vineyards and fields and orchards draw their clusters, their golden harvests, from the kind melting of these treasures of the frost.

"And so with the members of these classes; whether you become professionals or not, I hope the knowledge received in our school will bear good fruit in years to come. Cicero has said: 'Why should I study unless to prepare myself for association with my fellow-men?' Certainly this is the American spirit, and the one that professionals, or even amateurs, should adopt. Some of you will be teachers, and

some will use your music more in the home than in public. Whatever position you are called upon to fill, I hope you will revere the music of the great masters, and remember the standards set for your attainment by your teachers.

"It is, therefore, with real pleasure that



WALTER SPRY
Director of the Walter Spry Piano School, Chicago

I announce that you have earned your diplomas, and that you are well prepared to enter the musical profession."

NOTED SOLOISTS IN "ELI"

Also Some Excellent Chorus Singing at Flemington (N. J.) Performance

FLEMINGTON, N. J., June 20.—Costa's oratorio, "Eli," was presented at the Presbyterian Church here on Thursday evening, with a cast of distinguished soloists, including Anna Case, soprano; Adah Hussey, contralto; John Barnes Wells, tenor, and Frank Croxton, bass. The chorus was conducted by Norman Landis, organist of the church, and gave every evidence of thorough preparation in the fervor and smoothness with which it sang. The work of the individual artists, moreover, was such as to call forth the very highest praise from the most critically inclined.

Miss Case sang the rôle of Hannah, and disclosed a beautiful and skilfully handled voice in each of her solos. Miss Hussey had the part of Samuel, and poured out her rich contralto voice with much lavishness, winning many new admirers during the course of the evening. Mr. Wells was the same polished artist as usual, and his voice has seldom been heard to better advantage, while the same must be said for Mr. Croxton, who sang the music of Eli with rare warmth and nobility.

"PINAFORE" IN BROOKLYN

Gilbert and Sullivan Opera Presented by Cantata Society

Under the direction of George Valentine Ellery, the Cantata Society of Brooklyn gave a creditable performance last week of "H. M. S. Pinafore," assisted by W. Taylor Wetmore, dramatic reader; Herbert D. Hodgson, accompanist, and a number of Mr. Ellery's pupils. The Cantata Society is formed of about forty young people. Its singing possessed precision, and furnished a good tonal background for the soloists. Edna May Romaine, soprano, as Josephine, sang in an artistic manner, and her dramatic work was striking. William H. Gleim, tenor, interpreted the rôle of Ralph Rackstraw with splendid effect, his rendition of his solo in Act I being one of his greatest successes. The entire cast, in fact, was worthy of the generous applause it received.

Mr. Wetmore recited "The Violin-maker of Cremona" with force and good enunciation. The production was staged and directed entirely by Mr. Ellery, conductor of the society.

Gertrude Hoffman has been making a special study of the Russian dancers at the National Opéra in Paris with a view to producing the ballet of "Cleopatra" and other dances in New York.

LOS ANGELES WOMEN IN CHORAL CONCERT

An Excellent Program Excellently Sung by Seventy Voices

LOS ANGELES, June 20.—After a week of musical quiet, the June concerts are on in full force. The several musical clubs have given or will give concerts for their respective publics, and the teachers' and pupils' recitals are as the spouting of California oil wells.

Easily the best performance ever given by the Woman's Lyric Club took place at Simpson Auditorium last Friday night. This body of seventy young women, led by J. B. Poulin, sang the following numbers:

"Spanish Gipsy Girl," Lassen; "The Lonely Rose," Hermes; "Hymn to the Madonna," Kremer; "Nymphs and Fauns," Bemberg; "Indian Mountain Song," Cadman; "Spinning Chorus," Wagner; "Morning Hymn," Henschel; "O Heart of Mine," Clough-Leigher; "The Gypsies," Brahms.

The Hermes, Henschel and Leichter numbers were sung from memory, and the result was better attention to the conductor and consequent finer shading. Perhaps the palm must be given, however, to the Kremer song, as it was backed up with organ as well as piano, Mrs. Ada Chick at the former and Miss O'Donoghue at the latter. The club work was a delight throughout; the chorus larger, the parts better balanced, the selections better chosen and the attention to detail more pronounced than in former concerts.

Leroy Jepson, Sheldon Ballinger, Dr. Harold Ostrom and Dr. Lester Adams, comprising the Philharmonic Quartet, proved that organization to be in the first rank, locally, for individual tone production and for ensemble. It is a rarely good organization, and too rarely heard. The soloists at its recent concert were Mmes. Robert Smith, soprano, and L. J. Selby, contralto. Their work was on a par with the high standing of the whole performance.

The Coronado Band gave several concerts at the Auditorium last week. This organization, under Henry Ohlmeyer, has become one of the best bands on the Coast. Prior to the opening of the season at Coronado it tours the Southwest, giving a series of concerts of popular cast. Mr. Ohlmeyer's programs are largely after the Sousa order—in fact, he seems continually to have that conductor in mind when he conducts, as well as when he selects music.

William H. Lott conducted the Congregational Choral Club in "Elijah" last Thursday. This choral society numbers about 100 singers, and has been for four years under the experienced direction of Mr. Lott. Queer it is, but a fact, that this is the only mixed voice choral organization in Los Angeles that is large enough to do oratorio work.

Oratorio choruses have had such a hard row to hoe in this city financially, that director after director has given up in despair.

Mr. Lott's chorus shows continual improvement, and he bids fair to make a success where others have failed. He has a backing that was not provided others, and is doing a good work in keeping alive the choral spirit. The soloists in "Elijah" were: Mrs. Bertha Vaughn, soprano; Beresford Joy, contralto; Harry Lott, bass; Nat P. Sessions, tenor; Alfred Bettin, boy soprano. Charles Demorest was at the organ and Mrs. H. G. Stratton at the piano. The society was particularly fortunate in its soloists, especially in young Mr. Lott.

This evening, at Simpson Auditorium, a testimonial concert was given to Bruce G. Kingsley, formerly organist at the Auditorium and at Temple Baptist Church. He has been ill for some time. The prominent participants were: George Demorest, organist; Nuncia Sabini Bittman, contralto; Oskar Seiling, violinist; Harry C. Lott, baritone; Leroy Jepson, tenor; Mrs. Bertha Vaughn, soprano, and Roland Paul, tenor. Mr. Kingsley played his arrangement of Isolda's "Liebestod."

It is said that Mr. Kingsley will make a European trip this Summer, as will also Mary L. O'Donoghue, the pianist.

W. F. G.

GRADUATE IN DETROIT

Forty-two Conservatory of Music Students Complete Courses

DETROIT, MICH., June 18.—The principal musical event of the week was the graduation exercises Friday evening of the Detroit Conservatory of Music, held in Central M. E. Church. An address to the graduates was given by Rev. F. D. Seete and the presentation of diplomas was made by Francis L. York, director of the conservatory. An audience which comfortably filled the church listened to a very interesting program, and watched forty-two graduates go out into the musical world.

The conservatories end their regular year's work to-day, and begin a five weeks' Summer term Monday. Few musical events occur during the Summer, so the season is practically ended.

A. C.

To Be Convention Soloist

Alice Louise Mertens, of Bridgeport, Conn., contralto soloist of the Classon Avenue Presbyterian Church, Brooklyn, and a pupil of Dr. Franklin Lawson, is to be soloist at the New York State Music Teachers' Association Convention at Syracuse, June 28, 29 and 30. Mrs. Mertens will sing a song cycle by Mary Turner Salter, and will be accompanied by the composer. This will be to assist Emma N. Hodgkinson in her lecture on "Women Composers in America."



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